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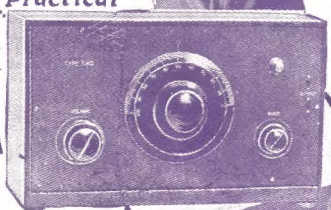

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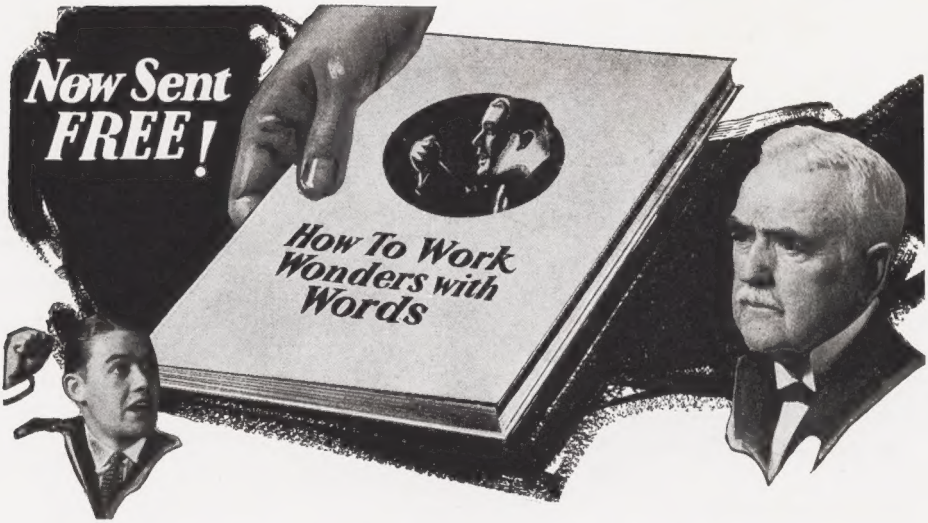

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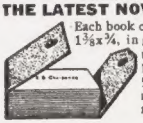

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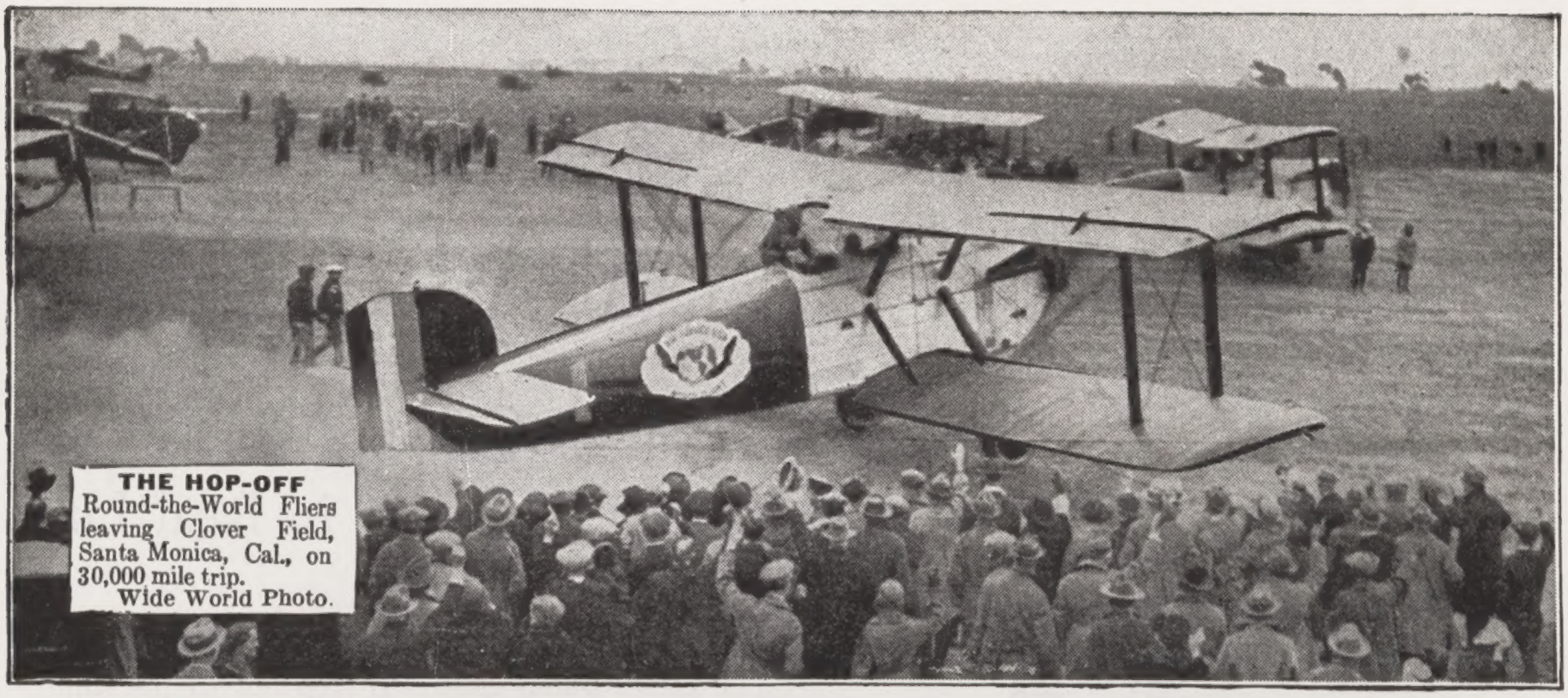

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Will the reticent, somber facial registration of Chaplin become more ironical now, that his real life has experienced a problem of domestic turmoil which involves children?

CHARLIE MARITAL

Famous Comic Adopts Role of Tragedian in Real Life.

CHARLES CHAPLIN'S long reputed desire to step out of his funny clothes and show his talent as a tragedian now seems to be finding an outlet in real life. There is a rift in the Chaplin family, a decided rift, and with no indications of healing.

If we are to take the film comedian's version of events as they occurred in his beautiful Beverly Hills mansion and reoccurred on the tongues of everyone in Hollywood and the more settled country eastward, the story becomes one of early hours and late arrivals.

"What I objected to was that these noisy men and women came to my house while I was asleep, and roused the entire household including my baby and its nurse," Chaplin is quoted as saying, referring to the hours immediately preceding his wife's decision to leave the estate with her two children. It was a time of mirth-making by guests which included the Baron and Baroness Mille de Precourt, whom she had met on her return voyage from Honolulu.

And if such is such, there are many fatigued husbands who will rally to the picture star's defense. Surely a day's work of the strenuous kind Chaplin is known for is deservant of an undisturbed night's sleep.

"I told her to get those people out of my house," Chaplin explained later with fluent gestures for emphasis, and who, aside from the more unsophisticated of us to whom an owl-time party might be a rare novelty, would not have done the same. "She did this," he went on, "and the next day she left."

The comedian was not very receptive to newspaper accounts of Mrs. Chaplin's observation on the failure of their marriage as

CHAPLIN'S MIX-UP

Benefactor of "The Kid" Loses His Own Kiddies.

due to mistreatment on his part. "I have never mistreated my wife," he insisted. "I have done everything I could to make my home a happy one. But this seems impossible."

A white-haired old man was given the mother role in this little drama of the Chaplins. It was to him, her granddaddy, that the wife and her two babies went when the forty-room mansion became too small for the little family. He substantiated her charge of mistreatment, saying that it had become intolerable.

There are some who say that the Hollywood pair did not give married life a full chance, that even midnight guests and broken slumbers should not culminate a romance of only two year's duration. Which gives us an opportunity to refer to the film man's wife once more, as Lita Grey, the girl who first came to Chaplin's studio as a child actress. He made her his leading woman in *The Gold Rush* and shortly after, November, 1924, in marriage. The picture now seems to have been the more successful of the two ventures. Miss Grey gave her age as sixteen when married.

Perusal of the vital statistics columns reveals the first Chaplin baby, Charles Spencer Chaplin, Jr., born in June, 1925, and the other son, Sydney Earle, March of 1926.

Rumors of an impending divorce first threw a scare into the film colony recently when Mrs. Chaplin sailed with her mother and children for Honolulu. She denied the seriousness of the situation at that time, however, and gave as reason for her premature return home that of "homesickness."

Where there is a marital rift there is another woman, say the marriage prophets,

Lita Grey Chaplin has taken her children and departed from her home at the risk of ruining her husband's name and fortune.

and this time they bring forward the names of two film gems as probable successors to the domestic throne of Mrs. Chaplin. Merna Kennedy, the comedian's leading lady, is given much the more prominence. She plays opposite Chaplin in *The Circus*, now under production, which is pointed out as a possible forerunner to a more personal engagement as was *The Gold Rush* in the case of Lita Grey. Then there is Edna Purvience, who is leaving behind at present marriage, courts, reporters and the curious on a jaunt to Europe for the filming of a picture.

And so did events speed up to the crucial situation that followed the breaking up of a sleepy-time party in Beverly Hills, a situation that might have delighted Chaplin as the climax of a screen vehicle and not as a family incident flaunted the breath of the land.

Those who have always looked upon wealth, comfort, and luxury as sufficient ingredients for matrimonial brew are wont to remain silent when the big upheavel of the famous little family takes its turn in conversation. These things the Chaplins had aplenty.

Their marital stage was a beautiful Bever-

Rumor has it that Mildred Harris, former wife of Charlie, remains silent on Chaplin's personal characteristics while the country talks about his domestic misunderstanding.

ly Hills edifice in the spotlight of the sun—their "props" all the gorgeous furnishings that contribute to a palatial looking residence.

But this magnificent stage seems now to have only accentuated in the stars that graced it, their differences in natures which probably did most to blight the romance Cupid strove so hard to direct more happily.

Fine furniture can make a wondrous house—but not a home. Even the melodiest of musical instruments chosen by such an artist as Chaplin is acclaimed to be must reflect the state about it that the whole world is aware of—the change from harmony to discord.

That Charles Chaplin and Lita Grey differed greatly from each other in temperaments—that mental part of us more important than silks and satins in determining mutual happiness—that they differed widely in this respect is little disputed. Even those who seek hardest to discover an affinity in this pair that would hold them together confess to this point.

Had Charlie Chaplin searched the whole sweep of Hollywood for a mate and not chosen the little dancer that he did, he might have failed at the task of finding one who could match the strangely remarkable workings of his own personality.

Every art center is blessed with its genius—and Chaplin (let the numberless other dispute our claim) is the striking genius of Hollywood.

With all the magnificence and beauteousness of surroundings given ample due—what genius can tolerate the intimacy of one who does not heed or fall before his every word?

And equally important—what person—all powers of interior decorating taken into account—can bear the everyday companionship of a genius?

A pair even painstakingly deliberate and calculating must descend from their respective thrones to meet in happiness when separated by such differences as those of ages, experiences, heredities. How much farther

It is said that Merna Kennedy, Charlie Chaplin's new leading lady in "The Circus," was given a diamond necklace which had a great deal to do with Lita's leaving home. However this has been denied by Merna.

must they depart from their natural selves when the one is a spritely blossomlike girl, the other a wizardly towering sage.

No, the demure-looking little actress who could hide her naturalness in make-up and master the intricacies of portrayals on the screen could not master in real life the dominating force of the great comic.

The varied interests of Chaplin and his wife asserted themselves from the first day of their marriage if we are to correctly interpret the biggest step in their recent efforts to effect a permanent disagreement.

Lita Grey, in her suit for divorce, did not devote time to such psychological hypothesis, it is true. But she did charge any number of things that would prove the film comedian's residence was not a love nest of contentment from the beginning.

"This marriage won't last long. I will make you so damn sick of me you won't want to live here," Mrs. Chaplin says were among the first words her husband uttered upon their arrival home from Mexico where they were married.

"I might go crazy sometime and kill you," Chaplin threatened his little wife, according to her complaint, and even suggested that she commit the deed herself.

How little he wanted Lita Grey either in his Beverly Hills mansion or his thoughts is revealed in his alleged request to "go away from here. I can't work or create when you are here. You are ruining my career."

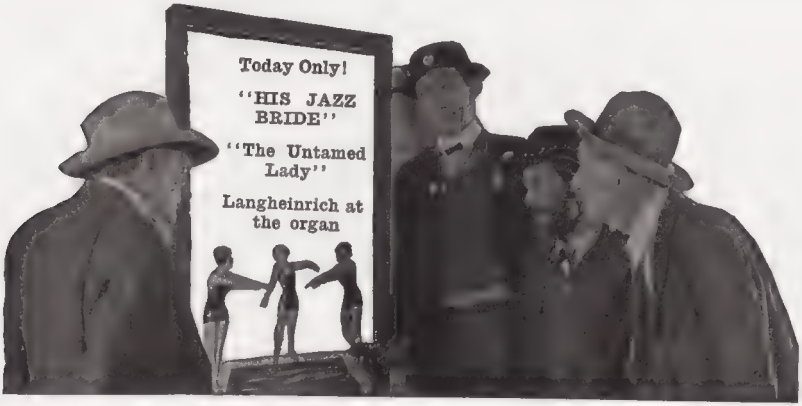
The forty-two pages of complaint disclose an existence in which threatening remarks served as the chief diet for the young mistress, her famous husband always the dictator.

Charles Chaplin has able attorneys. They will meet the able attorneys of Lita Grey and try to smooth this unfortunate ruffle. And Charlie Chaplin will return to his lot and make the camera laugh again—but laugh only. There are those who would like to see him the honest-to-goodness tragedian he may be striving at, and will find satisfaction watching him enacting the role in real life, the newspapers his screen, dramatic headlines for subtitles.

(*To Be Continued Next Month*)

ONE of the most elaborate sets made in the filming of *Old Ironsides* for Paramount was a towering Fort of Tripoli which was erected on Catalina Island. The dimensions of the fort are as follows: 750 feet at the base in a straight line, or 1,500 feet in a serried line following the contour of the shore, with a sea wall 3,000 feet long; height, in a straight line from base to top 225 feet, or 375 feet on a diagonal. It took 150 artisans fifteen days working in double shifts to build the set, and into its construction went 11,000 pounds of nails, 1,000 sacks of plaster, 150 cubic yards of sand brought on barges from the mainland; 1,750 sheets of 4x12 cellotex, 3,000 gallons of paint, 175,000 feet of lumber, and 4,650 sheets of lathing. The fort is a thing of menace and beauty, painted a sand gray. It mounts a dozen long-barreled cannon, has concealed platforms for cameras, and a striking feature is the dome of a mosque almost in the center.

Bill Board Knock-outs



What amusing billboard or press movie advertisement have you seen? Send them in to the Editor of Paris and Hollywood. Remember, $2.00 will be paid for every one accepted.

RAIN, RAIN, GO AWAY!
(Chicago Morning Tribune)

Coming Soon!

"OUT OF THE STORM"
with
EDMUND LOWE
and
BETTY BRONSON
in
"The Cat's Pajamas"

PRISONER'S LOVE SONG!
(Sabetha, Kansas)

Coming Attractions!

"PADLOCKED"
with
Lois Moran
"HELL BENT FOR HEAVEN"
with
Patsy Ruth Miller

WHAT FLOOR, PLEASE?
(Seattle Times)

MARIE PREVOST
WILL FURNISH PLENTY OF FUN FOR YOU—
"UP IN MABLE'S ROOM"
The Year's Big Comedy Sensation

MUST COME OVER!
(The Dallas Dispatch)
NEWS COMEDY
and
MONTE BLUE
in
"HOGAN'S ALLEY"
with
PATSY RUTH MILLER
LOUISE FAZENDA

THE LONG, LONG, TRAIL!
(Fort Washington, Wis.)
"THE ROAD TO MANDALAY"
with
LON CHANEY
and
"TENDER FEET"
Grand Theatre

From hat, boots and whip, we should judge Eugenie Gilbert to be a devotee of the finest in the art of horsemanship. Miss Gilbert has added grace and talent to the Warner lot and we can expect much from the young lady in future productions.

Screen Sensations of the Current Season

Mae Murray Emanates Youthfulness in Her New Film.

The Popular Sin

FLORENCE VIDOR, Clive Brook and Greta Nissen speed through a muddle of love scenes, divorces and what-not in this new Malcolm St. Claire vehicle. Light comedy is produced by the clashing of temperaments, the fusing of personalities, the story running the path of many before it, but in such rhythm as to stamp it as different.

Miss Vidor has the sympathy role as the wife of a faithless spouse, sought by a young playwright who is ignorantly encouraged in his attentions by her husband. The *Popular Sin* reveals itself in a maze of undecorous pettings and exchanging of loves. In spite of the lowliness of such a theme, the picture has been whipped into an unoffending, amusing tale. Paramount borrowed the plot from Monta Bell. Philip Strange, Andre Beranger and Iris Gray contribute famously.

Paris and back-stage life furnish a background for this picture of love, marriage and divorce—and what could be more appropriate?

Lewis Stone Passionate Lover in "The Blonde Saint."

The Blonde Saint

SUAVE Lewis Stone appears doomed for the thankless role again but emerges ace high at the end of *The Blonde Saint.* Doris Kenyon is the girl, innocent and beautifully blonde, hence the name.

Romance begins when the well-groomed protege of fast loving and living proposes to the maiden of simple ideals. Rejected once and again, he plots a meeting on shipboard and pursues his wooing on the tiny "Island of Life." The girl's chosen lover crashes into the story, and there lies an ending you'll like. Others in the cast: Malcolm Denny, Gilbert Roland, Ann Rork.

Hotel Imperial

WITH *Variety* and *Metropolis* pompously launched, Enrich Pommer has labeled and released from his magic supervision the picture unique, *Hotel Imperial.* Pola Negri stars and renders a performance quite as great as it is unlike her immortal *Passion.*

Paramount has offered something different, something foreign in this picture. James Hall and George Siegmann are capable performers in a cast well suited for the story. Not a war play, *Hotel Imperial* utilizes the conflict as background for intimate melodrama.

Altars of Desire

MAE MURRAY has saved enough of youth from the strain of Kleig lights to play the daughter part in Metro's new offering. Conway Tearle has the male lead while Maude George, Robert Edeson and Andre Beranger lend to a proficient support.

Altars of Desire blends comedy with drama and detours masterfully from heavy situations. It is the story of a Southern girl who completes her education in Paris but in a manner undreamed of by her wealthy father. Back home, the picture develops a triangular aspect on a setting of fashionable estates, reaching a climax by a casual confession of an errant lover. Sophistication abounds with dramatic moments well chosen. The star of *The Merry Widow* still fascinates.

Albert Lewin wrote the screen story while Christy Cabanne, director of *The Midshipman* and *Masked Bride*, had done notable work at the megaphone.

AMERICAN FLAPPERS *vs.* EUROPEAN VAMPS

Clara Bow established herself and the flapper by playing such a part in "Black Oxen." In Sinclair Lewis' "Mantrap," she established a most interesting native kind of heroine.

By MERTON

THE first night that American film producers witnessed the thrilling reaction that American film fans received from witnessing Emil Jannings as Louis XV kiss the beautiful bare foot of Pola Negri, as Madame DuBarry in *Passion*, they chewed their stogies with glee. A new kind of vamp had come in their midst. A foreign vamp who emanated all of the continental conventions of a coquettish lady. Such was the way that Pola impressed the homeland film devotees.

From that night on Theda Bara, mother of vamp roles, began to fade in the background. The deep, cosmetic-eyed sorceress of the screen who was want to strut across the set whiffing odor from a "prop" rose to eventually fling her voluptuous self on a leopard skin most conspicuously, was now becoming a caricature.

Stirring mob scenes of revolt, handsome officers of traditional armies and intriguing court attaches were necessary background to have a profligate king woo a trim-ankled barmaid.

Then came Pola Negri in *Arabian Nights*, which offered the same high-powered film fare in an Oriental setting. American cinema producers could not stand it any longer. Pola must come over. And she did.

Hollywood turned loose hundreds of artisans to erect mammoth settings of ancient castles and estates. Stars went in for heavy wardrobe. The day of the costume picture was at hand.

Elinor Glyn's sensational novels of mythical kingdoms beginning with *Three Weeks* were immediately bought by film producers.

Everything that was anything in movie production required background of huge replicas of European landmarks of the gentry.

Then just as everyone in Hollywood studios was satisfied that the kind of pictures that the public was clamoring for had been found the unexpected happened.

Just as unpremeditated as the sensation that Pola caused in *Passion*, a demure, bewitching-eyed damsel tripped across the screen in *Black Oxen* and upset all that the movie moguls had anticipated.

Are Foreign Picture Sirens Slowly Losing Their Foothold to Hollywood Fame and Fortune?

"Variety" showed American fans how Lya de Putti could emote; "Sorrows of Satan" establishes her as a peer of European vamps.

She was Clara Bow, interpretating the American flapper. Again the screen producers chewed their stogies. But this time in apprehension, for they visualized the vacancy of their lofty towers and cobwebs on their guilded thrones.

More European vamps were imported. Greta Nissen came from the Royal Ballet of Copenhagen. Greta Garbo sailed from Sweden. So did foreign directors such as Dimitri Buchowetzki, Victor Seastrom, Ernst Lubitsch, Mauritz Stiller and Benjamin Christian.

But the American flapper had made her way into the hearts of native film fans.

Dorothy Mackaill appeared in *Joanna* and *Chickie*. Colleen Moore, Vera Reynolds and Betty Bronson were among the galaxy of younger stars who followed the new trend.

Perhaps the most decisive blow at the European vamp was delivered again by Clara Bow who scored in Sinclair Lewis' *Mantrap* as the manicure flapper from Minneapolis, Minnesota.

Still continental interpretators of emotion arrive on our shores. Lya de Putti of *Variety* fame, has been here a few months and is now being seen in *The Sorrows of Satan* opposite Adolphe Menjou.

Maria Corda, famous German star, has arrived. De Vadasz, the Hungarian artist, known as the Painter of Queens, has pro-

nounced her one of the most beautiful women in the world.

Last summer when there was a rumor that she was preparing to leave for Hollywood the German press was filled with impassioned pleas for her to remain. For a time she was prevailed to stay in Germany, but finally she accepted the offer of Richard A. Rowland, production manager of First National Pictures, to come over to America, and make pictures for that company.

She recently arrived in New York and has since gone on to Burbank, Cal., to become an important addition to the roster of First National artists.

Maria Corda, though she has been working in Berlin with the great U. F. A. organization, is a Hungarian by birth. Among her best-known starring pictures are *The Last Days of Pompeii*, *Sampson and Delilah*, and *Dance Fever*.

Pola Negri in "Passion" set Americans clamoring for foreign sirens. The photo below reveals her in "Bella Donna."

Vera Reynolds is capable of portraying a most pure kind of flapper.

She is a striking blonde of medium height, blue-eyed, smiling and vivacious.

That competition between European vamps and American flappers for favor in the hearts of native movie followers is at its height is most certain.

Among the several native film actresses representative of the modern American maiden, perhaps the most promising and popular is Louise Brooks, a dark brown-eyed miss who came to the movies from George White's "Scandals" and Ziegfeld productions.

Much of Louise's screen success, thus far, is said to be due her exquisite dark brown eyes—eyes once seen never to be forgotten. But aside from her eyes, she has invaluable assets to the screen heroine. Her hair is black, she emanates a vivacious personality, reveals a most charming figure and evinces unusual dramatic ability.

Louise Brooks made her film debut in *The Street of Forgotten Men;* had a part in *The American Venus* which brought her a long term contract with Paramount, and later was assigned to feature parts in *A Social*

(*Continued on page* 89)

OUR GALLERY OF HOLLYWOOD BELLES

When it comes to carrying on the Mack Sennett standards of feminine beauty and vivacity on the screen, Phyllis Soule plays no small part.

Since her appearance with the beauty ensemble in "The Dress Maker of Paris," Jocelyn Lee has been considered by devotees of the cinema as being one of the most charming and talented of younger screen artists.

Since Marie Prevost caused an hilarious sensation in "Up In Mable's Room," everyone has wanted to see her in nothing but bed-room farces. So what could be more appropriate than "Getting Gertie's Garter"

GILDA GRAY DOES

In the above picture Gilda Gray is demonstrating a time-worn but very efficient exercise, while in the lower pose is seen an easier movement employed to expand the chest.

Back to the Primitive Sprightly Queen of

BACK to the primitive! Kick, stretch and bend your limbs and torso much as the animals of the wilds do their bodies. Such is the advice of glittering Gilda Gray, most talked-of danseuse in the country, who is destined to equal, if not surpass, her career on the legitimate stage in the movies where she has signed a five-year contract with the Famous Players Corporation.

Although Gilda Gray has exercised most ardently ever since she became aware of her talents as a danseuse, she tells us that it was not until she adopted the primitive calisthenics of man that she obtained the desired results in graceful gyrations.

Hard exercise and painstaking effort, together with forethought brought about Gilda Gray's introduction of the famous shimmy dance which not only caused a sensation in the night clubs of New York City, but when exhibited before the Ziegfeld Follies' audiences overshadowed the humerous ditties of the renowned Gallagher and Shean.

Gilda Gray litterly shook Broadway. She became a star overnight. And the physical virtues of her dance were realized by the star's unrelentless adherence to her own original system of exercise.

A few months ago when Gilda was commissioned to sail to tropical parts of the Pacific with a cast of film players, cameramen and directors to make her first picture, *Aloma of the South Seas*, the dancing star's own conception of exercising was substantiated.

There she found the natives indulging in

(*Continued on page* 88)

HER DAILY DOZEN

Gilda Gray is in a playful attitude in the above photo. The picture adjoining shows one of the most difficult exercises in which she indulges.

for Beauty Says the Shimmy.

As leading lady for Ken Maynard in several of the western star's recent pictures, Kathleen Collins earned her right to featured roles.

A blonde Amazon is Delphine Doray, who was found by screen impresarios of Al Nathan's Sunset Comedies while she was planning to compete in the William Wrigley channel swim.

¶Billy Dove Swoons After Osculatory Rehearsal

By Don Juan

DOROTHY DUNBAR'S shapely beauty and dignified charm, not to mention her capable work in the pictures in which she has recently appeared, have aroused a great deal of favorable comment over on the F. B. O. lot where she is a comparatively recent newcomer. Thus the roles that are being assigned to her are increasing in importance with each new picture. She recently appeared as one of the featured players in *Tarzan and the Golden*

Scintillating all her charm as the Oriental dancer in Milton Sills' latest vehicle "The Silent Lover," Viola Dana adds to her versatility with unusual terpsichorean ability of the tropics.

The Vaughn sisters, Alberta and Adamae, are making rapid strides with F. B. O. Sages of the screen prophesy that the pair have excellent chance to develop into the Talmadge sister class.

¶Viola Dana Turns Oriental in "The Silent Lover"

Lion, directed by J. P. MacGowan, and is now appearing in *Breed of the Sea* which is being directed by Ralph Ince.

A short time ago, during the luncheon hour on the lot, Al Boasberg, formerly associated with the Buster Keaton scenario staff, but at present head surgeon of the Gag Clinic, as they refer to the comedy construction staff, was regaling a group of writers and players with his inimitable stories. Dorothy Dunbar was in the group that was listening to Al. He had been talking about the

freak wagers he had encountered in a gag-laden life.

Suddenly Al announced that he would bet anybody in the group a barefoot walk up Hollywood Boulevard on the following Sunday, sartorially perfect otherwise, against a like stroll or a nude photograph that they couldn't locate the radio outfit in his new home in Hollywoodland. Dorothy Dunbar, who is something of a radio fan, decided to accept Al's strange wager, electing to present him with a photo in the nude of herself if she lost.

The terms of the bet were that she, accompanied by several others in the group, was to visit Al's home that evening (in fact Al arranged it so that his wife invited Miss Dunbar and the others to dine with them that evening) and, after listening to the radio, spend no more than fifteen minutes locating it.

After dinner that evening the radio was turned on secretly by Al. A few minutes later Miss Dunbar began scouring the Boasberg castle in an effort to locate the contraption. After a search which lasted almost thirty minutes Miss Dunbar came into the living room and announced to the Boasbergs and their other guests that her efforts to locate the radio were in vain. So they all had a good laugh, joshed Miss Dunbar about the bet she had lost, quaffed beverages from little and big glasses, and continued to listen to the radio which had been going on throughout Miss Dunbar's search. But Al didn't reveal its hiding place. And, incidentally, the radio set the now affluent Al back more than $600.

However, the bet, in all honor had to be paid. Besides which Al insisted on his various pounds of photographic flesh. So the modest Miss Dunbar made arrangements with one of the girls in the F. B. O. photographic department to snap her in the, as they might call it, complete cuticle. The result was delightful. The negative, if it hasn't been destroyed, now reposes among Miss Dunbar's closely guarded possessions.

A print of the same, however, is now conspicuously displayed in Al Boasberg's office on the studio lot. And whenever anybody inquires about the picture Al explains that it's a friend of his snapped at a costume ball where she was "wearing a channel swimmer's costume—without the grease."

* * *

ALBERTA VAUGHN, F. B. O. star, who is appearing in *Collegiate*,

Not only is Billie Dove easy to photograph in natural color, but the bewitching star is capable of playing female leads in practically any kind of picture. From "Wanderer of the Wasteland" to "The Black Pirate" and "Kid Boots" are her achievements.

with Donald Kieth as her leading man, has become so intensely interested in athletics, and especially the various utilities associated with athletics, that she has had a thoroughly equipped gymnasium built in back of her Hollywood home. Del Andrews, her director in *Collegiate*, who is an adept gymnast as well as an all-around athlete, has been putting Alberta through her gymnastic paces. Now she thinks nothing of coming to the studio in the morning on a bicycle.

Incidentally, Alberta's sister, Adamae Vaughn, who has been appearing in Alberta's pictures, doing small parts, has been placed under a long term contract by F. B. O. One of these days Adamae will also achieve stellar honors. It is whispered in Hollywood film circles that F. B. O. is planning to develop a couple of sister stars a la Joseph M. Schenck's Norma and Constance Talmadge.

* * *

DELPHINE DORAY certainly broke into pictures unexpectedly. This little eighteen-year-old blond Amazon, who is five feet three inches tall and weighs 124 pounds net, had no more idea of entering the picture profession than a motion picture star has of becoming a deep sea diver. Delphine was, until recently, chiefly interested in swimming, and a mighty good swimmer she is too. But unexpected opportunity knocked at her bathing suit, as it were, with the result that she has been signed up with Al Nathan's Sunset Comedies organization and will appear in a series of twelve pictures.

Shapely beauty and dignified charm have won much attention in Hollywood studios for Dorothy Dunbar where she is comparatively a newcomer.

It all came about while Delphine was at Catalina Island recently, practicing for the William Wrigley Channel Swim. The Chewing Gum King has offered a prize of $25,000 to the first person who successfully swims the twenty-six mile channel that separates Catalina Island from Los Angeles harbor.

The Al Nathan company went over to Catalina on location recently. They were filming *Don't Kidd Me*, a comedy sea picture which Francis Corby directed and in which Buddy Messenger is being featured. The story as originally planned did not include a leading lady, strangely enough. A bevy of so-called Sunkist Maidens served as leading ladies opposite Buddy en masse. However, during one of the sequences aboard ship, changes were made in the story which necessitated a certain type of

(*Continued on page 90*)

Dorothy Mackaill Puts "English" in Her Roles

In "The Dancer of Paris," Dorothy Mackaill proved that she could assume the role of an American girl flaunting the sensuous characteristics of the Latin woman.

"Joanna" with Dorothy Mackaill in the initial role proved to be one of the past season's most vivid cinemas on The Flapper.

Dancing experience in the Follies served Dorothy Mackaill well in "The Dancer of Paris" where she had to enact a Death Dance during the climax of the picture.

First National Pictures Corporation had such faith in Dorothy Mackaill's screen ability that despite her English background she was chosen to depict the flapper in "Joanna."

The increasing demand for photographs of bewitching serf maidens has not, as yet, spent all of the original and striking poses, as the above picture will testify.

We Nominate as FAMOUS FIGURES of FILMLAND

A glance at the above picture convinces one that Lillian Knight of the Sennett lot "figures" prominently in the screen functionings of that studio.

Betty Byrd is always in good "shape" for her daily routine before the camera. Betty is a satellite of the Sennett ensemble.

Laura LaPlante

Laura La Plante was given a shower at the home of Helen Ferguson in Beverly Hills when more than a score of film notables—seen above—attended.

William Seiter, director of Reginald Denny, and his bride, Laura LaPlante, snapped immediately after the marital ceremony.

Friends Pleasingly Tentative

FATE became tricky again in Hollywood recently when its uncanny maneuvering was revealed by the announcement of marriage between William Seiter, motion picture director, and Laura La Plante, the film actress.

This marital function equals in romance anything that the most colorful scenario could offer.

Friends of William Seiter knew him as a likeable chap who had an adeptness for discerning the responsive cords of human nature in other persons and the capability to play upon them. Thus his success as a motion picture director.

Film fans the world over will remember him as the man who guided Reginald Denny, the Universal favorite, through some of his most entertaining pictures.

But Seiter not only knew the background of human appeal necessary to such a virile star as Denny, who was known by every man, woman and child of the land as the hero of Witwer's *The Leather Pushers* and the robust, smiling lad of such comedy farces as *What Happened to Jones.*

It was this same William Seiter who directed beautiful Laura La Plante, who for a time played opposite Denny.

Several years back not a person on the Universal set ever dreamed that the blonde-haired Laura, who was enacting tense love scenes with handsome leading men, according to the direction

(*Continued on page 86*)

Marries her director

Beautiful Laura La Plante as she appeared in the heroine role of Universal's lavish spectacle "The Midnight Sun.

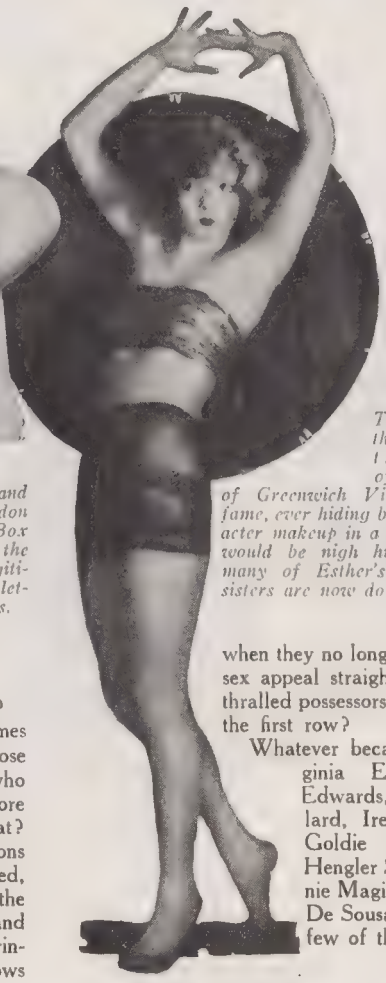
Shocked at News of Marriage

An art study of Laura La Plante as the ballerina of the Royal Russian ballet as presented by Universal in the sumptuous cinema production, "The Midnight Sun."

BROADWAY BUTTERFLIES FLIT TO FILMS

Will the Musical Comedy Stars of Today Find Refuge on the Screen of Tomorrow?

Today, charming and talented Diana Gordon of the Music Box Revue prefers the plaudits of the legitimate stage to fan letters of the films.



To glance at this photo, the thought of Esther Muir of Greenwich Village Follies fame, ever hiding behind a character makeup in a screen studio would be nigh hideous. Still many of Esther's elder stage sisters are now doing just that.

By ALEXANDER JOHNS

WHAT becomes of the butterflies?

More particularly, what becomes of the Broadway Butterflies, those lissome young women of musical comedy who parade their physical attractiveness before the eager eyes of customers at $5.50 a seat?

Where do they vanish when the seasons roll past and the eager eyes grow a bit dulled, when the years add lines to the face, and the poundage shows in too well-rounded legs and flabby arms? What happens to the principals and the chorus girls of musical shows when they no longer fling their sex appeal straight at the enthralled possessors of places in the first row?

Whatever became of Virginia Earl, Paula Edwards, Laura Millard, Irene Bentley, Goldie Mohr, the Hengler Sisters, Bonnie Maginn and May De Sousa, to name a few of the principals

and chorus girls of musical shows of other days?

Formerly they vanished. Some of them married. Others retired. But as the years went on, the musical comedy girl who depended on her looks for her job was certain to be out of luck. From Broadway shows she went into touring companies, then she disappeared. No more jobs for the owners of the beautiful legs, the flashing smiles, the dimpled darlings.

Ann Pennington of nimble foot and dimpled knee is one of the few stage celebrities who has forsaken footlight scintillation for juvenile parts in the Kleig lights.

Now the musical comedy girl of talent, whether she is principal or chorus member, knows she has a place to go when the years take their toll. She no longer need fear the day when there will be no engagement for her and a younger rival has filled her place.

That refuge is the movies.

When the years roll by, she knows she can get a job in pictures, either in minor parts or as a recognized character woman, according to her talent.

Take the case of Frankie Bailey. For years she was an adornment of the old Weber and Fields shows, known as "the girl with the most beautiful legs in the world." Everyone aspired to have a couple of Frankie Baileys. Then when Weber and Fields disbanded, Miss Bailey found herself out of luck. At one time she toured with a burlesque attraction.

Then came the pictures. Today Frankie Bailey is a recognized player in the films, acting effective bits in the support of some star, sure of a secure income.

Take Cissey Fitzgerald with her wink. The time came when that wink did not seem so naughty after all. Our standards changed, for the worse or the better, who knows? Cissy went into the pictures. Now she is prominent in the films, playing plump, middle-aged women of vivacity, one of her recent pictures being "Flames," in which she played a flirtatious widow and almost walked away with the honors from such people as Eugene O'Brien and Virginia Valli.

Adelaide Barker was long with Cohan and Harris' shows and with Anna Held before she went into the films to play characters. Louise Beaudet was an opera star of years ago. Hattie Delaro was a soubrette in the days when Gilbert and Sullivan operas were the rage. Gladys Fox, now a character woman, long was an adornment

of the earlier Ziegfeld "Follies." Marcia Harris, who recently played an important role with W. C. Fields in "So's Your Old Man" is a graduate of Weber and Fields' famous musical stock. Eulalie Jensen, another prominent actress in the films, sang for years in "The Time, the Place and the Girl," "The Prince of Pilsen," "The Wizard of Oz," and similar musical shows. Mayme Kelso was another light opera favorite. And the films have claimed Elfie Fay, who at one time was the toast of Broadway and without whom no roster of a musical comedy was thought complete.

Kate Price, always called on when an Irish mother is to be played, was a soubrette in vaudeville and musical comedy for many seasons. And every Cohan show of the early variety had Truly Shattuck as a principal player. Now Truly lives in Hollywood and plays in pictures for a holiday. Lydia Yeamans Titus was a recognized comedienne before she went into pictures. So was Polly Moran. Adele Farrington (Mrs. Hobart Bosworth) was a prima donna on the operatic stage before she decided to play comedy for the shadow world. Alice Howell was a burlesquer for five years. Fay Tincher, prominent in the earlier pictures, was a graduate of musical shows. Even Trixie Friganza, star of musical shows and still headlining vaudeville acts, has had her fling at the pictures.

Mary Eaton who danced her way into the hearts of every Broadwayite via Ziegfeld's Follies and "Kid Boots" still turns a deaf ear to the movie producers.

The most notable success has been won by Louise Dresser, not many seasons ago at the head of musical comedy singers. Miss Dresser had a long and notable career on the musical comedy stage. Then she and her husband, Jack Gardner, also a musical comedy leading man, went to California. They've stayed there ever since. Miss Dresser has made a lasting name for herself and "The Goose Woman," and she is one of the most sought after players for certain type parts.

Hedda Hopper, always called on to play the cool drawing-room character when such a one is needed in a photoplay, not many years ago sang the prima donna role in "The Quaker Girl." That was before she married and divorced De Wolf Hopper. Now she's a fixture in pictures.

We are not concerned with such musical

(*Continued on page 96*)

Latest Gossip from

Exclusive Letter of American Interests In

Gossipers along the Paris boulevards are discussing whether this type of American girl from the "Scandals" will recreate in Paris the thirst for beauty that has made her a Broadway sensation.

¶Women Faint When Russian Film is Shown.

¶Another Georgian Prince in Limelight.

By RENE DE LA SEINE
Paris, France.

FIVE women fainted when *The Gunboat Potemkine*, a Russian film dealing with the Black Sea mutiny, was privately shown once only to a selected audience by the Cinema Club of France.

The picture is described as the frightfullest film ever made. In it men and women are shown being whipped until their backs are raw and bleeding; women and children and even babies are ridden down by Cossacks at the charge wielding their leaded whips and the mangled bodies of the victims are shown in "close-ups."

Artistically the film was voted one of the finest ever presented and French motion-picture journals deplore the inability of the Soviets to use the fine brains at their disposition except for propaganda.

One film expert writing in the *Intransigeant* asserts that Russian films are more technically perfect than even the American, and that they could capture a world-wide market if desired.

* * *

Another Georgian Prince Found

PRINCE DVANI is a Georgian prince. There are quite a lot of Georgian princes, considering how small the country is and that it hasn't had a reigning house for

Paris EVENTS OF INTEREST TO AMERICAN MOVIE FANS

World's Capital of Fashion, Gaiety and Divorce

¶Famous Scandals to Embark for Paris.

¶Police Alarmed at Antics of Ex-Film Folk.

several centuries. The few I know besides Dvani are nice young fellows trying to get along. There's Prince Dadechkiliani, who when the Soviets took over Georgia wasted no time in weeping about it but came to Paris and studied for law. He is now a full-fledged lawyer in the office of the famous divorce counsel, L. B. Delaney.

Then there is Princess Mdvani, a charming girl who was languishing in comparative obscurity in her sculptors' studio over near Napoleon's tomb, until Clifford B. Harmon discovered her and promoted her work so successfully that a trip to America brought more big commissions than she could fulfill.

There are a lot of royal wasters in Paris, naturally, but few of them seem to come from Georgia.

* * *

U. S. Film Actress In Egypt

KATHLYN WILLIAMS, whose word is whispered to carry exceptional weight in the councils of the Lasky great, is in Egypt, having passed through Paris with Mrs. Jack Le Saint a few weeks ago.

She will wait in Cairo for her husband, Charles Eyton, general manager of the Famous Players-Lasky Corporation, who is expected to return from his Australian trip via the Suez Canal.

The Dolly Sisters have renewed their irresistible dance steps before the footlights of France—and all Paris acclaims their return.

* * *

Selwyn Reviews Foreign Stage

ARCH SELWYN is with us again, holding eights and nines at Cannes and reviewing the European threatrical situation through Mediterannean spectacles.

Arch is jubilant over Raquel Meller's big success in America—a triumph which readers of PARIS & HOLLYWOOD will remember I was the first to predict—especially because it

enabled he and Charles Cochran of London to market a film called *Violettes Imperiales* made by Raquel in France under William Elliott's direction several years ago, which American distributors hitherto had declined to consider.

Arch told me that George White will bring over a miniature edition of his *Scandals* for the Ambassadeurs theatre here next spring. The Ambassadeurs was the place

which scored such a big hit this year with open-air dinners featuring Florence Mills and her *Blackbirds*.

* * *

Guitrys To America

BY THE time this is written all New York will have seen Sascha Guitry and his wife Yvonne Printemps, who sailed from here December 14. I wonder will they have been as great a success as Al Woods hoped?

Somehow I think their triumph will be confined to the relatively cramped colony of the erudite and artistic in New York and America generally. For the Guitrys—Yvonne, of course, is his wife—excel in that delicate French wit which is untranslatable, which loses its force and all its humor when it is adapted.

You must know more than French to appreciate the Guitrys. You must know France.

The greatest of the Guitry trio was the late Lucien, magnificent tragedian, whose horror of seasickness kept him from crossing the Atlantic. Sascha is Lucien's son.

* * *

Dolly Sisters Score Again

THE DOLLY SISTERS are at it again. They have staged and starred in a revue at the Edouard VII theater—peculiarly the home of the subtle Guitrys — and all Paris flocks to see them.

Steamship bookings will soon carry the name of George White who is embarking with a miniature edition of his famous "Scandals" to appear in Paris shortly.

A tremendous bombshell was thrown into the midst of English society a few weeks ago when it was rumored that Gordon Selfridge, the Chicagoan who has the largest department store in London, had secretly married Jenny Dolly.

It was quickly denied but there are folk who know both Selfridge and Jenny who say that the report was founded anyway on a fairly intimate friendship. It is said that the furniture in Jenny's beautiful flat on the Avenue des Champs-Elysees was picked personally by Selfridge—and not from his own store, either.

While old-timers remember Selfridge, whose daughter married a peer of the realm, as the close friend and discoverer of delightful Gaby Deslys in the days before that charming woman met Harry Pilcer.

* * *

U. S. Films Popular

FRENCH picture news seems singularly uninteresting. Nearly all the big Boulevard theaters are showing American

films. The new Paramount Theater near the Place de l'Opera, which was formerly the venerable and respected Vaudeville, will soon be open.

There is no doubt but that big sums of American money are going into French pictures. Paramount especially is active in this regard, while Metro scouts are everywhere.

I understand that Paramount has exclusive first-view contracts with several big directors including Jacques Feyder (who starred Raquel Meller in *Carmen*), Henry Roussell, Raymond Bernard and Jacques Robert. The latter is now making pictures in Algiers.

* * *

Italy Boasts Big Film Circuits

IN CASE it interests you, there are now three thousand, two hundred and twenty-seven moving picture theaters in Italy. The biggest exhibiting concern is the Pittaluga, with two hundred theaters.

Italy was the first country to put exhibiting and production on a money-making basis. There were picture theaters in Italy when Marcus Loeuw was a boy.

* * *

New French Film Find

MANY of the French film stars I have introduced in these letters have gone to Hollywood and are now household names in America. Now permit me to bring to your notice Denys Lorys, who will certainly be heard from—loudly—one day soon.

Denys Lorys, who is one of the finest horsewomen in France, plays equestrienne roles with unusual grace, but she is also a very fine actress. Her biggest success here was *Le Chemineau* (*The Railroadman*) in which she revealed really extraordinary dramatic talent.

Denys knows the United States and has been twice around the world. I regard her as one of the hopes of the French films.

* * *

Hollywoodites Alarm French

SOME of the wilder lot of once-would-be American picture stars are headquarter-

(*Continued on page* 85)

Historians tell us of one William Bradford, governor of the Plymouth Colony. Now critics are hailing his direct descendent, Virginia Bradford, a new arrival to the Path Colony.

Nineteen years ago a lusty howl announced the arrival of Nancy Nash on a big ranch near Mercedes, Texas.

A GIRL WITH TWO CAREERS

Versatile Nancy Nash Writes Songs When Not Occupied with Film Roles

By DOROTHY H. CARTWRIGHT

THREE little girls solemnly discussed their futures.

"I'm going to be a stenographer," said Mary.

"Oh, I'm going to be a nurse!" declared Martha.

Then Nancy Nash whispered her wonderful secret. "I'm going to be a movie star!"

She meant a serial queen, the kind that used to be left hanging by her eyelashes on the edge of a precipice with the villain's shadow darkening the atmosphere until "Thirty-seventh Installment Next Week—This Theatre."

Two little girls looked at Nancy with fascinated awe.

"Oo! A movie star!" gasped Martha. "When you are one, I'll walk a thousand miles to see you act!"

I wonder, did Martha do it when Nancy caught up with her childhood dream in a single leap as feminine lead in *The City?*

Just nineteen years ago a lusty howl announced the arrival of Nancy Nash on a big ranch near Mercedes, Texas. When she was sent to a convent in Brownsville, her first childhood ambition, of which there were dozens, was to become a nun. Later, when she returned to Mercedes and attended grammar school, her frequent visits to the corner drug store persuaded her that the path of glory was trod by a soda-jerker. Next she determined to become a teacher—"because it would be such fun to spank the kids!" That form of entertainment was not customary in the Texas institutions, but thought it might prove a diverting innovation.

Whatever varying plans she repeatedly made for herself, her parents were entirely consistent in their preparations for Nancy's future as a musician.

She did not want to be a concert pianist;

she certainly did not want to be a stenographer.

Secretly, she wanted to fulfill her childhood ambition and become a movie star, but she knew better than to confide in her very practical parents. Finally, she decided to train for nursing.

Three months in a Northern California hospital convinced her that she "just couldn't *go* nursing."

As her hospital training continued, she disliked it more than ever. She decided that only two means of escape were possible: she could get married—but to whom?—and she could die—but how? As neither plan promised any likelihood, another would have to be found. At last it came.

She wrote a very daughterly letter to her mother giving an anguishing account of the overworked nurses.

Very much pleased with her literary effort, Nancy dispatched the letter and waited impatiently for a reply. As she had hoped, she was permitted to abandon nursing and return home—via Hollywood.

Lovely little Nancy Nash had not been in the movie capital a week before she decided to crash the studio gates. Being a logical young miss, she knew that the first step in approaching her dreamed-of-career was to obtain the best photographs possible.

Her strange ancestry—"Pure American!" she declares—has given her the best features of several nations. Her beautiful eyes, dark and soft, are distinctly the French and Spanish, while her soft blonde hair is the German, of her mother's people. From her father, who is English and American Indian, she inherits the high cheek bones and the continental expression which is her most individual appeal.

Three months in a California hospital convinced Nancy that she "just couldn't go nursing."

Nancy had heard that "pull" is the biggest item in the picture business. Having none of this magic assistance, she had to rely entirely on her own energetic resources.

Poor little Nancy Nash! After all the trouble she had had to get to Hollywood at all, to think she'd find only more difficulties when she arrived! She was tired; she was hungry; she was beginning to be heartbrokenly discouraged.

From Texas came letters suggesting that Nancy had visited long enough, and must return home. There was nothing for her to do but make a clean breast of things and gain her mother's permission to remain to find fame and fortune in films. The permission was given—with an unyielding proviso: She might stay in Hollywood until the first of September, and then if she hadn't made a success in pictures, back she s h o u l d come and enter the University of Texas.

From then on Nancy worked against time.

To give her new strength to fight, she

bravely went to a photographic studio and had more lovely studies made. It was the photographer who tipped Nancy off to a role at the Fox studios awaiting just such a type as she. It was he who wrote a letter of introduction which enabled her to crash the gates and see the head of the casting department.

Mr. Ryan had already interviewed and tested some fifty or sixty applicants, and to him Nancy was just another girl who thought she could act. But as he talked with her and studied her features from different angles, he was impressed with her individual type. He gave her an exhaustive screen test and dismissed her with the promise to notify her of his decision.

Another day passed . . . Two . . . Three . . .

It was the last day of August. Nancy was unhappily packing her trunk to return to Texas. She had failed miserably. In her heart she still believed that if only she had more time she would succeed; but she had made a bargain with her parents, and had lost.

The telephone rang.

"You are to report tomorrow for work as the leading lady in *The City*.

That was all. But it was everything to Nancy Nash. It spelled the realization of her greatest childhood dream. She signed the magic paper that would hold her on a long-term Fox contract, and she wired her parents of her magic last-minute reprieve.

When you see *The City*, you will know why Nancy is considered one of the "best bets" among the new-comers in filmdom.

Physical loveliness is Nancy's heritage and the result of normally intelligent care of her health. She does not indulge in sports systematically, but confesses that she loves walking. She and her two girl friends, who now share her Hollywood apartment, often tramp in the hills between dawn and breakfast.

As the small town girl, transplanted to the jazz life in the city, Nancy shows the vivacity and versatility that are certain to carry her far in her chosen career.

It isn't only that her eyes are especially large and expressive, that her teeth are beautiful, her mouth one of the shapliest in pictures, nor that her slim, straight young figure is so lovely. These are only secondary to the haunting individuality that expresses itself through these many mediums.

Just as Nancy was packing her grip to return home the telephone rang, and she had her first screen part.

Here is a secret that very few people know. When the two popular songs, "Lame-Brain Daddy" and "Me For You When I Grow Up," are released in the near future, you will know that the composer and lyric writer is in reality our Nancy Nash masquerading under another name. For years she has composed ballads with the hope

(*Continued on page* 93)

Stripped for Action

Sun-Kissed Maids of Hollywood Set Styles for Outdoor Girl of Nation

Not a little of Eddie Cantor's success in his first film venture, "Kid Boots," was due to the colorful background of feminine beauty that dominated many of the sequences.

By MERTON

MOTHER, mother! may I go swimming?

Yes, my darling daughter, but don't go near the water!

Whether such intrepid cinema entrepeneurs as Al Christie, Mack Sennett and Hal Roach had actually overheard some doting parent advise her ingenuous daughter as to the uncertainty of the ocean tide, no press agent has as yet informed us.

So we shall continue to remain in a quandary as to how these foresighted pioneers were inspired to the courageous degree of attempting to please cinema crowds by unreeling panoramas of graceful feminine curves and angles.

for Action

DID THE MOVIE WATER NYMPHS SPELL DOOM FOR THE REGIME OF THE BLOOMER-CLAD GIRL?

Perhaps they were listening to what the wild waves were saying. We are wondering.

However, this much is a certainty: Ever since bathing beauties were introduced on the screen, they have been immensely popular.

More than one comedian has been "put over" by a background of lithe, avid limbs that emanated action and outdoor virility as well as feminine pulchritude.

The bathing beauty of the screen made her charming debut just as the bloomer-clad swimming girl of not so long ago was retiring from the waters. Whether or not these momentous events were merely a pleasing coincidence or had their inception in each other is yet a matter of conjecture.

Did the sun-kissed specimen of bathing girl take to the water when she saw her older sister floundering under the weight of her burdensome swimming togs? A gallant move, to be sure, and one applauded by all lovers of the beautiful. Or was the procedure quite different? Did the modest young lady of past years attend a movie matinee and see to her bewilderment a galaxy of peppy water nymphs treading the ocean waves in a manner that spoke doom for the old regime of mermaids?

Certain it is that her very next move—

Rose Lane, Edna Marion and Gladys Harvers assume roles of "itinerant philosophers" in a somewhat abbreviated manner.

upon leaving the movie—was to procure for herself one of the new fashions in bathing attire of the kind that would permit the white-capped water waves the full breadth of the sea.

For, search as you may for statistics to the contrary, the fact remains that feminine shapliness has not changed one iota in the last twenty-five years.

But the bathing suit has!

To just what extent bathing beauties of the screen have affected the garb of the present-day flapper has never been chronicled. But every movie fan is aware that ever since bevies of beauties have been seen cavorting on the screen, the modes in beach apparel have been taking a trend toward shorter and more abbreviated costumes.

As a new tide will rise in its fervor to overflow the banks of the sea, so has this new movement in freedom of dress swept past the canopied dressing rooms of the beaches.

No wonder that we even see today bathing-clad girls swinging mashies on our golf courses, stalking horrified game on the chase and showing themselves to perfection in other of our national pastimes.

Ruth Roland and Gertrude Short introduce the latest in golfing toggery which promises to start a new vogue in movie circles.

Has not the bathing beauty become the playing beauty?

This vogue of the bathing suit has apparently swept over the country, especially in those regions that offer at least more than a few weeks of more continuously mild weather.

Each season feminine habitues of lake resorts disport themselves in the one-piece suit during their daily outdoor rambles.

Playing tennis in bathing suits, canoeing, strolling along the beach, motoring along rural highways on sweltering afternoons, fishing and many other outdoor pastimes of milady are being enjoyed while she is garbed in a one-piece suit.

Spanish serenading may also be done without stiff boots, spangles and shawls. Frances Lee, Gail Lloyd, Rose Lane and Marie Francis exemplify the bathing beauty trend in garb a la Spanish.

Perhaps no singular vogue has had as much influence on the dress of the modern flapper than this fashion of the outdoor maid. Hose rolled below the knee, bobbed hair, middies, rompers and knickers have undoubtedly been suggested by the beach vogue of the last season. The bloomer of a few years back has given way to the Charleston "panty" which is practically the same as a pair of

gymnasium trunks. Ballerinas have used them for years in the execution of their art.

In retrospecting but a few years, the possible tragedy in introducing the bathing beauty of the screen then would seem undoubtedly imminent.

The conservative beach apparel of twenty years ago would have never given way to the unconventional garb of today. Thus comedy producers in foreseeing the popularity of their surf nymphs evinced an unusually competent sense of time in the introduction of them.

What form of film comedy would we have had today had bathing beauties been brought before the eyes of our grandparents? Even the bloomer-clad miss would have been unhesitatingly exterminated from public view.

Perhaps the costume picture would have found its birth in film comedies. Producers would have had to glorify the American bathing maid via long, flouncing trains and curls a la Pickford.

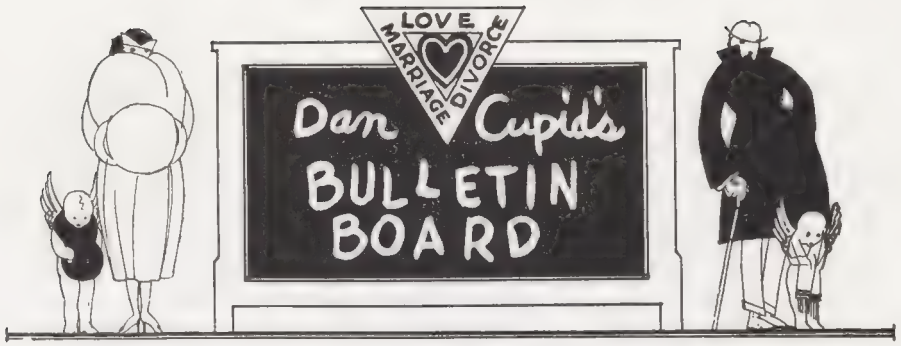
The sea, the beautiful sea would have only been employed as background for remote castle towers instead of sun-kissed beaches whereupon sprightly sirens of the surf now cavort.

Whether Christie, Roach and Sennett foresaw this coming vogue in milady's bathing suits we do not know, but ever since their inception on the screen these producers have outdone Ziegfeld in "glorifying the American girl."

Whether the above bevy of beauties are effecting the roles of life-savers, fisherwomen or bathers, it is most difficult to discern. This much, however, is certain: the bathing girl styles are very much in evidence.

One must admit that the jumpers worn by Edna Marion and Francis Lee would certainly add enchantment to any potato patch.

As Miss Debutante, Mae Murray blossoms anew in "Altars of Desire." This is the latest in milady's attire; a bit bold, you may say, but then so is the story. The photoplay is a Metro product.



By JUNE LEE

I JUST simply can't forget how my most efficient news gatherer, that wily "little bird" who is generally at hand when anything unusual happens, failed me for the first time in my search for tasty bits of timely news. Can you imagine one of the prominent Wampas stars of 1926 being engaged to marry a well-known West Coast newspaper man and dramatic critic for an entire year, as the reports state, and not even so much as a whisper about it on the boulevards of Hollywood? Finally, though, I heard that beautiful Janet Gaynor, the diminutive star from the Fox studios, was secretly engaged to Herbert Moulton, the popular western journalist, for at least a year before even their closest friends learned of the affair. For punishment I think I'll have to cut down the "little bird's" daily ration of birdseed. Maybe that'll teach it a lesson.

May Allison, film idol of thousands, was married recently to James R. Quirk, well known magazine editor. This marks May's third marital venture and her spouse's second.

Personally, I have always thought that the perfect setting for a budding romance would be on a moonlight night in an auto just built for two, roaming over the picturesque seashore highways of dear old California. Oh, yes, maybe I should mention the fact that there is romance in other parts of the country, too, but I prefer the West, and for that reason mention it. But, it seems that there was romance long before the advent of the motorcar into our everyday routine, and even in this modern day and age good old dobbin enters into things. It seems that their mutual love for fine horses was a factor in bringing Anne Cudahy, daughter of the late Jack Cudahy of Chicago, and Raymond Glenn, known to screen fans as Bob Custer, to the altar as bride and groom. Miss Cudahy, member of a well-known Chicago family, is an enthusiastic horsewoman, and Glenn, a Ken-

tuckian, has carried some of his southern riding skill to the screen in a series of hard-riding western picturizations. It was on the bridle path that their romance started, and may it continue with complete success.

* * * *

Eager as some people are to start rumors about screen celebrities they have been unsuccessful in finding anything in the marital life of Harold Lloyd and Mildred (Davis) Lloyd to cause any excitement along the Boulevard. In fact, the only rumors we hear, are that the Lloyd home with its Mama Lloyd, Papa Lloyd, and Gloria Lloyd is one of the happiest little family circles in Filmland, and it is a real dyed-in-wool screen home, too. If you remember, Mildred Davis of film fame, was the great Harold Lloyd's leading lady of the screen in other days, and now she co-stars with the Great Harold Lloyd's young daughter in the comedian's home life. The only fear I have is that Mildred (Davis) Lloyd's return to the screen might in a way destroy some of the pleasant home-like atmosphere that now exists in the Lloyd domicile, because you know, when one is busy rushing through a new picture it isn't often that much time can be spent at home, at least in an enjoyable way, as film work is fatiguing.

After retiring from the screen to undertake the responsibilities of domestic life, Mildred Davis Lloyd, charming wife of Harold, will leave little Gloria to the charge of a nurse, in order to fulfill a picture contract with Paramount.

* * * *

What next? Why only recently I read of scientific marriage being a possibility in the future. This little story, it seems, has found its way to America from Gay Paree, where they are planning to make all prospective bridal couples go through the municipal laboratory to determine, scientifically, whether their atoms fuse. They claim that with blood tests, science can tell whether the marriage of any two persons would be a "psychological error" or a blessing. It is even said that a French woman should avoid in marriage a German, Russian, Polish or Flemish gentleman and that a Frenchman should go into the Latin countries for a bride. Americans and Englishmen are placed under a ban because, it is said, their race is antagonistic to the French race. This may mean an end to the Irish-Hebrew comedies that have been a rage on the screen this past year. Well, I enjoyed them, while they lasted.

* * * *

TOSSING glasses of water around and pulling your wife's hair might be excruciatingly funny to the average comedy fan, but even that can be carried too far. And when a movie actress remains the target for such things even after working hours it is due time to call a halt, she says. According to reports, Kathryn Hill, screen actress, has complained that her husband was guilty of just such misdemeanor. He is a former New York photographer, Ira Hill. And she is Kathryn Carver of filmland, having changed her name.

* * * *

After reading considerable in the dailies, the magazines and what not, about the splintered romance of "Peaches" Browning and Edward W. (Daddy) Browning, the young-old couple who startled the world with their marriage sometime ago, Hollywood has been peering into these same mediums for some word as to the success of our most recent cradle-snatching romance. It wasn't so long ago that news reached the West Coast of the happily married couple, the bride, a wealthy sixty-five-year-old widow, and the groom, a youth of twenty-one. Forty-four years difference in age meant nothing to Mrs. Estella Woodward and Herman Latourneau, because the bride said she wanted to start living, and with youth there is always romance. Filmfolk in the screen capitol read

with interest the story of the bride, of how her husband had died two years previous at an age of eighty-three and how he had forgotten that he was no longer a bachelor, though they had lived years together. And Hollywood was amused to learn that the bride did not care to have her flashy French youth-husband step into the rays of the powerful Kleig lights to act before the camera. And from what we hear, he is a real snappy young man, ideal for screen roles. What does the future hold for them?

* * * *

It's the woman who pays all right, but in the future it won't be mother who foots the bills, if the edict of a certain judge on the West Coast is carried into the future. An impulsive young girl, disregarding her parents' advice, ran away with her "sweetie" for parts unknown, where they were married. After a honeymoon that didn't exactly suit the young girl's fancy, their matrimonial ship ran aground, and the young girl appealed to the court for a proper annulment of their marriage. The judge promised to make the annulment legal providing that the discontented bride did not have some one else in mind, that is, at present. He also threatened to make the girl pay all of the court expenses, with no help whatsoever from papa or mama. And for future reference youthful lovers were requested to get the parental sanction before any moves are made toward marriage. Hollywood is still wondering whether this will have any effect on filmland's future romance, especially among the younger stars—and, perhaps, it might be rather successful for some of the others we might mention.

Diminutive Janet Gaynor, Wampas baby of 1926, caused another tremor in the Fox studios recently when it was learned that she had been secretly engaged for a year to marry Herbert Moulton, western journalist.

* * * *

Helene Beverly Carr of Hollywood and points West is known throughout filmland not only as the daughter of Alexander Carr, the famous portrayer of Pearlmutter in the famous team of "Potash and Perlmutter," but also carries the distinction of being one of the youngest actresses to appear before the camera. When only two days old little Helene took part in an Educational Comedy, which was being shot at the Hollywood Hospital, where the baby was born. Her mother, Helen Cressman Carr, a movie star, too, before her marriage, is still telling all of the cinema people and maybe the whole world about her wonderful child. And who wouldn't if they had a lovely little girl like Helene.

* * * *

People of the cinema and theatrical world are still talking about the sudden changes of things in the marital affairs of Al Jolson and his wife. You, no doubt, have read too of the divorce decree granted Mrs. Jolson by the third Seine tribunal while she was in Paris late last year. We wonder whether Al will write a song about it. We have suspicions that in certain sectors this might happen.

* * * *

The marriage of the Warner Brothers' director, Sidney Stein and Olga Kuntze, the

(*Continued on page* 84)

Although cast in "The Perfect Sap," the fascinating mistress in this photo would excite those of us far above that category. That Diana Kane is alluring, we will leave to your judgment.

By THE EDITOR

FIGURES show that when Gilda Gray closed her personal appearance tour of thirty weeks in connection with her first motion picture, *Aloma of the South Seas*, she had played to audiences totaling over 2,500,000 persons whose admissions amounted to $1,500,000. The audiences, if assembled together, would eclipse many of our largest cities. Gil Boag, husband of the shimmy queen, regards these figures significant as "accurately emphasizing the trend of the amusement-going American public."

* * *

FLYING aces of four different nations were active in the filming of *Wings*, under the Paramount banner. Ted Parsons, though American, became a "French Ace" by a record of twenty planes. William Wellman, director of the production, was invalided home from the late conflict with a broken back suffered while serving with the Lafayette Squadron; Dick Arlon, youthful character lead, was in the Royal Flying Corps of Canada; while the fourth ace, Baron Carl von Hartman, won a record as a German flyer on the Russian front.

* * *

ALEXANDER KORDA, the Hungarian director, who is in this country making a series of pictures for First National, is the possessor of an International Film Exposition gold medal won in Milan in 1920. Korda is thirty-three years of age, and first won renown with Mark Twain's *Prince and Pauper*, made in Vienna in 1918.

* * *

JACK DUFFY, star of Educational-Christie comedies, was loaned to Metropolitan to help furnish comedy relief for *No Control*, taken from Frank Condon's Saturday Evening Post story.

AMONG the stars who will have performed under Universal colors before the summer is over are included Laura La-Plante, Reginald Denny, Mary Philbin, Ivan Moskine, Jean Hersholt, Billie Dove, Pat O'Malley, Hoot Gibson, Norman Kerry, Marian Nixon, Jack Hoxie, Edward Everett Horton, Kenneth Harlan, Viola Dana and Mae Busch. These authors will help provide movie plots for them: Gertrude Atherton, George Broadhurst, Ernest Pascal, Byron Morgan, George Westen and Gabrielle Reuter.

* * *

ADEPTNESS with the camera has won Charley Bowers a five-year lease on the F. B. O. payroll. Bowers handles the instrument in a way that even experts have difficulty in explaining.

* * *

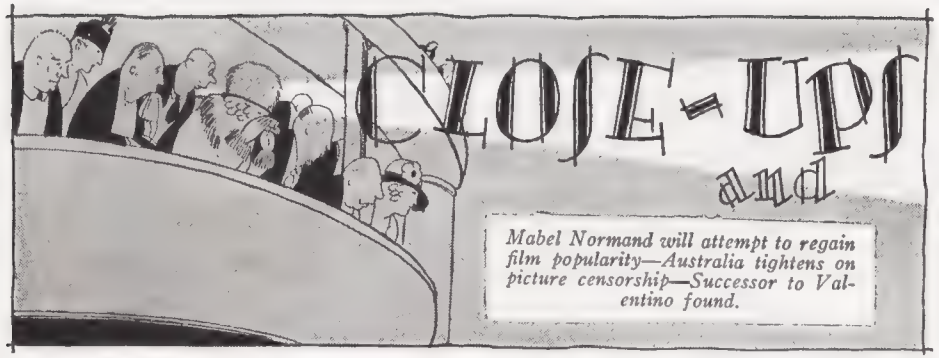
FILM men with a sense for the practical are investigating the possibilities of Vitaphone in speaking titles.

* * *

REGINALD DENNY is not resting from his work in *Slow Down* before starting on his newest production. *Fast and Furious* is the title of the latest Denny film in the making, which is under the direction of William Seiter. * * *

THE bookworm of Carl Laemmle, Jr.'s *The Collegians* has put his signature on a five years' contract for the new college series in preparation. Churchill Ross will play the same grind roles in the *Second Collegians*. * * *

FRANCIS X. BUSHMAN made a venture in reducing that would be a mark for the plump of both sexes to strive for. Prior to starting work opposite Corinne Griffith in First National's *The Lady in Ermine*, Bushman weighed 218 pounds. The camera saw thirty pounds less than this, however, when the filming began.



CLOSE-UPS and

Mabel Normand will attempt to regain film popularity—Australia tightens on picture censorship—Successor to Valentino found.

By PAUL PAIGE

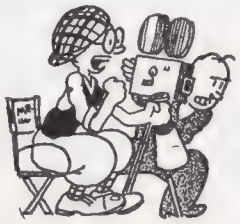
WILL Mabel Normand find her way to the top of the film constellation once more? So much is predicted in the recent decision of the famous comedienne to sever her ties with Hal Roach and go it alone. United Artists is reported as among the big producers who want to put her within eye range once more. And no one will be more interested in watching Miss Norman's ascent than Hal Roach himself, who gave the actress a chance when others were indifferent and now stands aside to allow her every advantage of it.

* * * *

AUSTRALIA is tightening the censorship clutch on motion pictures. Her latest move which gives the government censor more definite control on films both for import and export is the result of an "immoral" cry from various civic bodies. Posters, photos and advertising of all nature must stand the same scrutiny as the celluloid itself to win official indorsement. A new feature of the Commonwealth regulations pertains to film exports. It is directed chiefly at a picture being made in Tasmonia by Norman Dawn and starring Eva Novak. Charges were made that the production taken from the criminal novel, *For the Term of His Natural Life*, by Marcus Clarke, misrepresents the old penal system to the embarrassment of Australia's name. While no law could be uncovered to keep it out of home theaters, the new regulation will most probably prevent its showing abroad.

* * * *

"WOMEN, dry those tears—Valentino equivalent has been found," is the consolation proffered in big headlines by the Berlin daily, "Acht uhr Abendblatt."



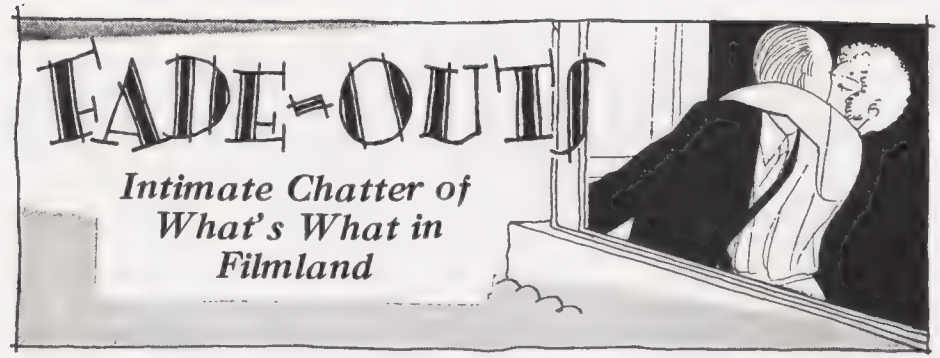
Emmo Jugo is the name of the German candidate for sheik honors who was shown side by side with the late Valentino. And if this claimant does not meet with popular fancy, went on the generous newspaper, why, then, here is another. And it proceeded to compare with startling similarity, the real Valentino in *The Eagle* and Tibor Mindszenty in the same role.

* * * *

JUST what inroads will the Vitaphone make into the stillness of the silent drama? More than ordinary concern is being manifested in the film colony about this modern oracle which threatens to coax its members —both gifted and otherwise—into speaking their parts. The subtitle writer is not the only one who is shopping around for traveling wear in event of such a calamity. For only a small number of actors who are now relying upon their pantomine abilities would not suffer by having to supplement their portrayal with actual speech. In Cecile B. DeMille's lot alone, it is said, out of 300 actors on the payroll, only ten could stand up under the exposure of the vitaphone.

* * * *

COLLEEN MOORE turned studio switchboard operator while training for such a part in *Orchids and Ermine*, and incidentally turned statistician too. Her analysis of incoming calls reveals that out of every hundred, forty-five are from girls and women seeking movie work; fifteen from men



FADE-OUTS

Intimate Chatter of What's What in Filmland

screen aspirants, ten from persons wishing to visit the studio and six for personal calls to studio employes. That leaves twenty-four out of the hundred, according to Miss Moore's count, that can be classed as legitimate business calls.

* * * *

COMPARISON of pioneer and modern comedy production shows what long strides have been taken in this branch of movie-making. In 1911 Christie was allowed twelve hundred dollars a week with which to keep his company in California properly fed—if possible—and turn out three full pictures by Saturday night. Now his firm, among others, expends as much as thirty thousand dollars on the filming of a two-reel comedy and devotes from three to four weeks to make it.

* * * *

HOLLYWOOD film folk wonder why Tom Forman, the young director, was led to take his life. Although of a quiet and moody nature, he seemed destined to a notable career in his profession. Formerly with Paramount and B. P. Schulberg, Forman was directing Shirley Mason at Columbia when found with a self-inflicted bullet wound at the beach home of his parents. Separated from his wife a few years ago, he has spent much time since in the company of his script clerk.

* * * *

PLEASED beyond words were Dorothy Dilley, star of *Kitty's Kisses*, and members of her company when Gloria Swanson of the silent calling, paid them a visit at the Playhouse in New York recently. Not so pleased, however, were they when Miss Swanson followed them west with one avowed purpose—to engage John Boles, leading man, for a starring part in her new picture, *Sunya*. Out of work, they lament the loss of their mainstay and blame the film actress-producer for their plight. And Miss Dilley has dropped Gloria from her calling list.

* * * *

MICHAEL STROGOFF, the screen presentation of Jules Verne's immortal novel, has already been shown in four national capitals. Shortly after completion it was exhibited at the Empire Theater, in Paris, where it was hailed as one of France's greatest contributions to the screen. In Berlin it had its opening in the Ufa Palast, and in London at Albert Hall, the world's largest auditorium, where 6,000 Britons of note acclaimed its importance on the screen. The Rialto Theater, in Washington, was honored with the American premiere of the film and marks the fourth capital city to show it.

* * * *

EDDIE CANTOR has had his taste of Hollywood and now comes back for more. *Special Delivery* is the title of Cantor's second movie venture and the story is attributed to the penmanship talent of the musical comedy star himself.

* * * *

JOHN BARRYMORE was prominent among the film folk who recently journeyed to the railroad platform to greet Conrad Veidt upon the latter's arrival to do *The Beloved Vagabond*. He was even more prominent when the German player grabbed his hand and flooded them with kisses of the real imported kind.

ACTION

Carmel Myers scores first blood! Here is the captivating player scoring a touch against Mario Carillo, one of the finest fencers in Hollywood.

Little Sally O'Neil, one of the Wampas stars of 1926, enjoys a few moments of strenuous rope-skipping between scenes of "The Mysterious Island," in which she has the leading feminine part.

Claire Windsor, Metro-Goldwyn-Mayer player nearly scores a "bull's eye" with her first arrow.

CAMERA!

Kathleen Key introduces a new and novel way to exercise on the beach by executing her routine of calisthenics to the melody received over a miniature radio set.

Dorothy Phillips, also of the Metro lot made seven "bull's eyes" in twenty-five tries.

Barnyard golf is the newest Hollywood game. Above is pretty Estelle Clarke, a member of the Metro stock company enjoying a game of horseshoe pitching.

Movie History in the Making Ten Years Ago

SELECTED BY THE EDITOR FROM THE NEWSPAPERS AND PERIODICALS OF THE DAY

THE *Perils of Pauline*, the first serial motion picture to star Pearl White, was received enthusiastically by film fans throughout the world. This success prompted the filming of such serials as *Elaine*, *The Lightning Raider*, *The Fatal Ring* and *The House of Hate*.

* * *

Romeo and Juliet found its way to the screen via two routes. Francis X. Bushman and Beverly Bayne were featured in one cast while Theda Bara shouldered the starring burden in the other. Their reputed costs were argued in the hundred thousands.

* * *

H. B. Warner starred in *The Vagabond Prince* for the Triangle Company. Antonio Moreno's versatile press agent reported his famous client to be gaining in avoirdupois. Charlie Chaplin was given a long-term contract under the Mutual banner at a salary of $670,000.

* * *

Hobart Bosworth and Tully Marshall, well known on the stage, felt the spell of the movies and joined the Paramount forces. George M. Cohan announced his intentions of going into the movies with Artcraft Pictures Corporation, to be featured in all his stage successes. The Unity Feature Corporation was organized by Harry Rathner and M. H. Conhaim. They announced their first release, *The Marriage Bond*, with Nat Goodwin.

* * *

Twenty Thousand Leagues Under the Sea was completed and shown to New York scientists. The production was two years in the making. *The Crisis* received a private showing in New York which was followed by its first public appearance in Chicago.

* * *

Work was started by the Essanay studios on *Young America*, the Cohan and Harris production which made a notable hit on the stage. Richard Washburn Child's magazine story, *Faith*, was announced as one of three purchased for the starring of Bert Lytell.

* * *

June Elvidge was starred in *Joan of the Woods*, in which John Bowers had an important role. Preparations were being made for a Montague Love release, *To Him That Hath*.

Ten years ago the name, Pearl White, in a motion picture meant thrills, action and spectacular feats. Making her first serial appearance as the heroine of "The Perils of Pauline," she quickly gained the reputation of being the most popular queen of the day.

A New Star Twinkles

From the Southland Comes Olive Borden to Grace the Silversheet as a Celebrity

FINERIES of life—rich contracts, costly silks, smart limousines—these have their places in the hearts of all film folk. In such esteem are they held, that when we read of the toppling of some meteoric figure from her throne in the screen constellation, to the overzealous lust for such luxuries, do we often attribute the downfall.

But now and then we learn of a differing screen existence—of a life motivated by ambition on the lot or in pursuits in other fields of talent. Such a paradox is the life of beautiful Olive Borden, daughter of the Old Southland.

Dainty Olive Borden gives to the screen feminine charm of English-Irish ancestors, together with that singular trait—originality.

This charming young lady has recently been signed to a long-term contract that, from the consistency of past efforts, is due to carry her fast to stardom. But the most striking thing about this little Virginia firefly is the fact that this has left her absolutely unmoved.

"But," you ask, "isn't Olive Borden grateful? Is she unappreciative of the essential bigness of all this."

Most assuredly! But Miss Borden made a stern resolve when she came into Hollywood. Nothing was to be allowed to turn her head! That much was settled."

The desserts of success — jewels, gowns, pleasures,— these are desirable, even necessary. But over and above all, there is something else. That something is big—vital—overshadowing

To Miss Borden that something is ART!

Miss Borden had art in her soul before she ever left the rolling hills of Virginia for the brilliant lights of Hollywood. She inherited an innate yearning from her English-Irish forebears. She wanted to do things—she meant to do them.

And—true to her promise—she did.

How?

The story of Olive Borden is a chronicle of suffering, an epic of human achievement. and lurking in the background, is a quiet, humble figure—a dark-eyed little creature with a faith of the sort that moves mountains. Olive Borden's mother! How much this child of destiny owes to her only Olive Borden herself can say. Mother and daughter—unsophisticated children of a chivalrous background. Courteous, gentle, considerate—and never other than supremely natural. That, Hollywood says, is why Olive Borden—the girl with the face that can not be forgotten—is going to be heralded in all sections of the world as one of the most remarkable products of the screen. If you should ask Miss Borden if she wishes to emulate Duse, whom she loved most passionately, she will reply in a soft, wistful drawl:

Determined effort and strenuous ordeals brought Olive Borden to stardom on the silversheet; and she intends staying high in the film firmament by the same means.

"Duse? Duse was a great artist. How could I hope to be like her—like Bernhardt—like Rachael? I must be myself—plain Olive Borden."

But instantly you know that she is not Olive Borden. You are sensibly aware that she is a striking personality—a rare combination of Duse, of Bernhardt, and of Rachael—but above all a determined, aggressive entity placed in this exact environment to do things that are big. Otherwise, why did she suffer—why did she wait—why did she climb to fame and fortune after every human agency seemed to have failed her?

When questioned concerning her future, she will tell you quite frankly that she is not yet over the top. She knows that the hardest, bitterest struggle is straight ahead.

"When you near the top," she says plaintively, "that's when you must work. And work—and WORK! Many ready hands are waiting, eager to pull you down. I spent four weary, soul-searing years trying to arrive. Have I arrived? No! One never arrives! One keeps on keeping on. David Belasco is never satisfied with a player's best. When the world thought Frances Starr was doing her most marvelous work, he kept saying:

" 'WORK—WORK—WORK! Keep on working.'

"That's what I want to do—that's what I must do. I came to Hollywood looking for work! After a bitter struggle I found it. Now I must prove that I deserved it."

Such is the heart-stirring story of a little Virginia girl, a girl who had faith, pluck and an unconquerable spirit.

Martha Sleeper is the girl in the stunning winter costume. Engaged to play comedy roles for Hal Roach, and screened very prettily as leading woman to Charlie Chase, Miss Sleeper is taking no chances with cold breezes.

Wise Cracks in the Fillums

Dorothy Gulliver: *"Why, George, I thought you had an ear for music."*

George Lewis: *"I have, Dorothy, I came from a family of musicians."*

Ramon Navarro: *"Have you got into the spirit of the part?"*
Carmel Myers: *"Yes, Ramon, Shakespeare always intoxicates me."*

Harry Langdon: *"Um-um, you are simply sweeping me into the clouds."*

Babe London: *"Clouds nothing! You're standing on a chair."*

Edna Murphy: *"Billy, do you believe that all gentlemen prefer blondes?"*
William Powell: *"Off-handedly I should say, 'Yes,'—but on the other hand—"*

THOUGHTS OF A MOVIE EXTRA

What Hollywood needs is an adjustable wedding ring.

* * * *

Outstripping your rivals is today's road to success.

* * * *

At home in the parlor it's the lighting defects that count.

* * * *

Directors are like automobiles—they both get steamed up on too much alcohol.

* * * *

The best way to keep from falling in love at first sight is to take another look.

* * *

It's only up to a certain point that silk stockings are necessary.

* * *

Many a heaving bosom is only a hope chest.

* * *

Very often the man you think to be a love bird turns out to be a little cuckoo.

* * *

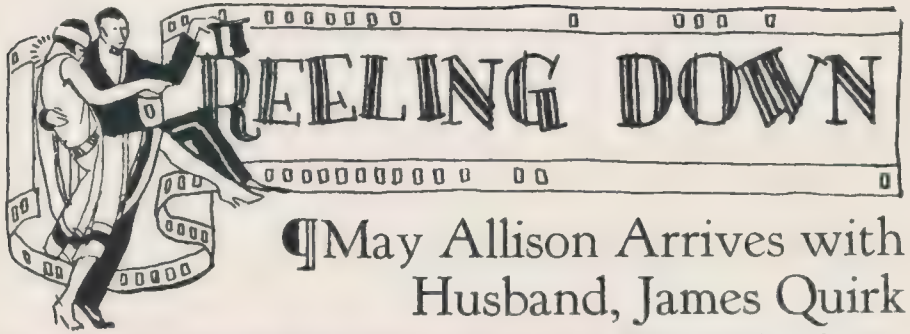
Many a Miss whose Mission has been a man with a mansion has missed her mark.

FILMLAND FEMININITY

Whether romping along the beach in a one-piece suit or garbed in more lavish apparel, Marion MacDonald emanates the pulchritude typical of the bathing girl.

Although Betty Allen has been cavorting along the Hollywood coast but a short time, this piquant maiden has won the admiration of a host of film patrons. Some of these days Betty will be assigned a role offering the "one opportunity" and then she will shoot to the cinema firmament, as many of her sisters have done.

When personal beauty is required in a role and Margaret Knight is nearby, she inevitably is assigned to the part. It is difficult to prophesy as to what kind of role Margaret will major in on the screen, for she represents the flapper type as well as the emotional siren.



¶May Allison Arrives with Husband, James Quirk

Vilma Banky arrived on Broadway in time to witness the premiere of "The Winning of Barbara Worth" in which she is co-featured with Ronald Colman.

By Ramon Romeo

CONVERSATIONS are sometimes hard to start. So are movie columns. In such a dilemma one usually picks on the weather. So here goes:—March winds bring April showers—but March brought only more movie stars to Manhattan, which gives us something to gossip about.

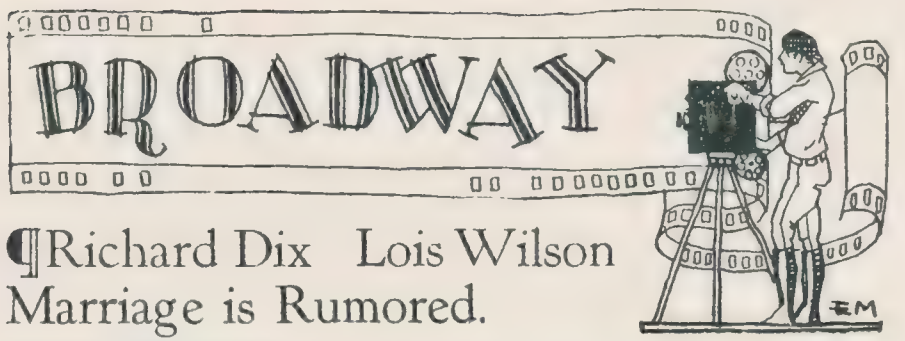
MAY ALLISON, the bride of the month, has just arrived with her new husband, who is none other than James Quirk, publisher of Photoplay magazine. Just think of it, May won't have to buy any more copies of Photoplay!

May's marriage doesn't mean that she is going to give up her screen career. May has just really come into her own as an actress and as the future seems to hold much more for her in the way of big parts, Mr. Quirk is voicing no objections—yet!

May has just finished leading roles in two of the big pictures that Fox is releasing this forthcoming season—one *The City* and the other *One Increasing Purpose* in which she plays one of Edmund Lowe's two leading ladies.

However, before starting any more pictures May is going to enjoy her honeymoon. She and Mr. Quirk have leased a bungalow atop the Town House hotel facing Central Park, and they will make this their happy abode until their departure for Europe where Paris and London and Berlin will have a chance to see what "Quirk money" looks like!

LOVELY Vilma Banky is another recent visitor. This is Vilma's first trip to the Metropolis since her meteoric rise to



¶Richard Dix Lois Wilson Marriage is Rumored.

film stardom. She arrived just in time to witness the Broadway opening of her latest picture, *The Winning of Barbara Worth*, which is billed as an epic of the reclamation of the West, and is adopted from the Harold Bell Wright novel of the same name.

It is not our business to criticize pictures in this column, but we cannot refrain from proclaiming the superb beauty of this production. Miss Banky is not the "Barbara Worth" of the book, but nevertheless she is always pleasing and photographs to better advantage than ever before.

Vilma has just finished another co-starring vehicle with Ronald Colman, adopted from the Kathleen Norris story, "Beauty and the Beast," which has been given the asinine title of *One Night of Love*. George Fitzmaurice directed this production, so a most lavish and beautiful production is anticipated.

Besides the usual worries of a screen star, Greta Nissen is perplexed with the problem of either remaining in pictures or returning to the legitimate stage.

ARLETTE MARCHAL is another one of the beautiful foreign ladies who came to this country about six months ago unknown and unheralded and hied herself to Hollywood to reap the reward of beauty, patience and ability. This Parisian dream has plenty of all of these. She has just completed *Blonde or Brunette* on the coast, in which Adolphe Menjou is starred. Needless to say she is the brunette person while Greta Nissen is the very much preferred blonde—but not while Arlette's around. At least it's that way in the picture! Miss Marchal is here to play a prominent role in *The Cross-Eyed Captain*, which Mal St. Claire is to direct. But this production may never see the light of day if Paramount fails to locate a type who can successfully play the

cross-eyed captain. What about Ben Turpin? Certainly he lives up to the title. According to the latest news received Harry Morey of old Vitagraph fame is to have the title role.

* * *

GRETA NISSEN has returned to Broadway, too. Nothing it seems could keep Greta away from Broadway for more than two months. It was this way according to Greta. Having just completed *Blonde or Brunette*, Paramount wanted her to stay on in Hollywood for another production, but meanwhile an offer had come to appear in a legitimate play on Broadway. She had one week to decide whether or not to accept the Broadway offer, as rehearsals were scheduled to start after that time. Greta is one girl who demands time for thought even if there are some people who just naturally can think fast. Maybe its the Swedish in her. But anyway she knew that if she began to think about it at her rate of speed she would probably lose the role if she did decide to take it—and besides Broadway beckoned. So she immediately took the train East, and made up her mind on the way. She has been in New York one day now—and is still undecided. Tomorrow she will know one way or the other, and perhaps next month we will know whether Greta becomes a Broadway dramatic star or takes the train back to Hollywood to make another picture. Trips across the continent are such trivial things these days. Wonder what Greta would have done under the same circumstances if she had been an actress in the days of "The Covered Wagon"?

ANOTHER surprise marriage of the month was that of Dorothy Mackaill to Lothar Mendes, the recently imported German director who made *The Prince of Tempters* for First National. Dorothy first met her husband only a few weeks ago when she started work in *The Song of the Dragon* under his direction. Can *The Song of the Dragon* have been the song of marriage?

Greta Nissen is undoubtedly one of the reasons why gentlemen prefer blondes, but Adolph Menjou's facial expression proves that Arlette Marchal is to be seriously considered.

PAULINE GARON is returning to the movies at last! She has just signed to play a different kind of a 'vamp' in Gloria Swanson's new picture *Sunya*, now well into production. After combing New York's theatrical world for some one to play this particular role Gloria almost gave up in despair when she suddenly discovered Pauline at the same studio visiting her husband, Lowell Sherman, who is playing in *The Song of the Dragon*. Gloria immediately made Pauline the offer—and now Pauline enters as the new type of baby vamp—the kind men always fall for, according to Gloria. Evidently—even Lowell Sherman fell so hard he fell right into matrimony—but then he couldn't possibly have fallen into a more beautiful matrimony. Pauline Garons are

hard to find, even in Hollywood or on Broadway. Perhaps this new opportunity with Gloria may give strength to the chances of Pauline getting the role of Loreli in *Gentlemen Prefer Blondes*. There are only three girls on the screen who can suitably play this famous role, Pauline Garon first, Edna Murphy and Constance Talmadge in a blonde wig. How many other screen beauties can suggest that "Diamonds last forever" to a man and make him like it convincingly? Pauline could make 'em like anything—most convincingly. Ask Lowell—he knows!

Since Dame Rumor hath it that John Gilbert and Greta Garbo are about to become engaged, perhaps the above scene of their latest release, "The Flesh and the Devil" was not an attempt at acting

* * *

ROY D'ARCY, the tooth paste ad of the screen who has done more to glorify teeth than any man alive, was in New York for a brief stay and departed as quickly to take part in Tim McCoy's new Metro-Goldwyn westerner which has already gone into production on the coast. If D'Arcy would only forget that he had teeth what a splendid actor he would be. We were fascinated by his work in *The Merry Widow*, but since that performance he has made it a habit to smile his way sneeringly through every picture. After a while it gets on one's nerves. Particularly in *The Temptress* did he display his passion for displaying the ivories. Maybe he's a press agent for a Union of Dentists!

* * *

AGAIN there are rumors to the effect that Richard Dix and Lois Wilson will be married. A few months ago Richard's name was linked with that of Alyce Mills, and though she went so far as to admit an engagement nothing ever came of it for Richard still remains the supreme bachelor of the screen. Lois and he have been working steadily in the same studio and it is said that their friendship is stronger than ever and that old differences have been patched up. It seems to us that Dick and Lois would make an ideal couple—and the sooner the marriage comes off the more relieved we'll be. You never can tell when some actress may take him by surprise—then he'll have to get a divorce to marry Lois—and we don't want that to happen. This is one of the romances of the screen that should bud and blossom into a wonderful reality.

* * *

THE screen came dangerously near to losing one of its most charming stars in Florence Vidor, when that charming star was threatened with the danger of having her arm amputated, which would have meant the end of her screen career. She came East a few weeks ago to star in *Afraid To Love* and was just in the midst of starting this production at the Paramount Long Island studio when her arm became so affected, after having had a scar removed, that it became necessary to cancel all production. However the danger seems to be all over now, and as she has returned to Hollywood we understand she will start *Afraid to Love* shortly after her arrival, under the direction of that veteran megaphone wielder, E. H. Griffith.

* * *

JOHN GILBERT took Manhattan by complete surprise the other day. Without word or warning he suddenly appeared on Broadway in his best Hollywood manner. Having just completed *Flesh and the Devil*

(*Continued on page 87*)

Try this one, girls! There isn't a better exercise, according to Jewell Richford, former Morgan dancer, who appears in a ballet sequence of "The Masked Woman" with Anna Q. Nilsson.

HELEN *is Still* RISING

HELEN RISING is another of the many girls in films who has found dancing to be the magic sesame which opened wide the door of screenland.

Ever since she was a child Miss Rising had studied dancing and before coming to Hollywood did a great deal of professional work. During the war she volunteered her services as a dancer at many of the entertainments given for the soldiers.

In *The Prince of Broadway*, the George Walsh picture which John Gorman recently directed, Miss Rising was called upon to do a specialty dance. Her clever work plus her engaging personality so interested Director Gorman that he greatly elaborated this sequence of the picture. Several interesting parts in other productions have served to establish Miss Rising as one of the most promising of the newer screen players.

In addition to the attributes of youth and beauty, the interest of an unusual family background attaches itself to this young actress, who is one of the fairest products of Hot Springs, Arkansas. "Stonewall" Jackson, of Civil War fame, was Miss Rising's great uncle, as was also Alexander H. Stevens. Theodore Roosevelt was a distant cousin.

And despite the fact that Helen is rapidly forging her way up the ladder to silversheet fame, she appears satisfied to remain the same modest, conservative girl that she was before entering on a cinema career.

A most vivid illustration of this is the fact that Helen has not changed her name for some unpronounceable cognoman.

Helen is still Rising in the films.

When Helen Rising danced her way into the movies, the opportunity to change her name was ignored. As a result Helen is still a Rising.

Bebe Daniels will not marry for a year.

According to rumor, the Paddock-Daniels romance began during the filming of "The Campus Flirt" which starred Bebe Daniels and featured the track star.

CHARLES PADDOCK, recognized fastest human in the world, has proven himself to be speedy in other things than that of shifting his pedal extremities by entering a whirlwind romance with Bebe Daniels of cinema note.

It occurred during the filming of *The Campus Flirt*, which starred the versatile Bebe and featured Charlie and a host of University of California athletes.

At the time Bebe and Charlie spent much time together in the specially erected gymnasium and along the Hollywood boulevards.

This was Charlie's first appearance as a motion picture actor, and naturally he sought someone for advice. The person must have been Bebe, for she in turn needed quite a bit of information on athletics for her part in the picture.

Evidently the pair spent considerable time together advising each other on the subjects of athletics and film acting.

That both profited by the association goes without saying, for Charlie has given out the statement that he intends to follow the movies as a career, while Bebe has shown more than ordinary interest in track work.

Charles Paddock descends from a clan of fighters. His mother came from the clan of Rob Roy. The spirit of adventure, action beats hard upon him. He earnestly believes that his future lies in the films where he will be able to encourage the youth of the country to follow the plan of physical fitness.

Bebe Daniels made her debut in the films as a bathing beauty.

The late Wallace Reid gave her an opportunity to step into feature productions where she gained an instantaneous success.

When asked why he had selected pictures as a career, Charles Paddock stated: "I come from a family of fighters. But the days of the warriors in armor are gone; the time of the pioneers has passed."

Paddock claims that the business of war has become a deadly science. The romance of battle is no more. Travel has been made luxuriantly easy. The need of physical power

Will the above picture be symbolic of the marital race in which Bebe Daniels and Charlie Paddock contemplate on running abreast in about a year? Hollywood has it that the illustrious pair run around considerably together this past summer.

has passed, save only for youth in athletic achievements.

Athletics is but a means toward an end; not an end in itself. It is adventure and action without serious purpose. The moment that athletics is made a business, the lure of it is lost.

There is only one field of human endeavor where its fascination can be preserved, its good developed, and the spirit of the brave past carried on. That is in pictures.

The power of the punch is there, the thrill of a race well run, and the will to fight on, whatever the odds. You find all this in pictures.

There have been heroes and heroines, in pictures, as brave and as beautiful as any who matched spears with Launcelot, and followed the footsteps of the fair Elaine.

Confidently, he continued: "Because it embodies the best of the past and links it with an unrestricted future; because it carries on the spirit of athletics to a more mature purpose and is a means of benefit to the youth of the world, pictures have called to me, and that is why I'm in the movies."

Ever since the Paddock-Daniels romance began Charles has insisted on an early marriage. But Bebe says, "It'll be at least a year."

Perhaps this exemplifies the conservative characteristics of the woman while Paddock's eagerness is typical of the aggressive man.

That Charles has made good in his first picture can be readily accepted, for laudatory comments have been received by the Famous Players studios from all parts of the country regarding him.

Even during the rigorous routine of the gymnasium, Charlie and Bebe found time to "sit out" and contemplate on other topics than that of screen production.

The seers of Hollywood are already visioning a new type of motion picture as a result of this possible athlete-screen union, a new era in the industry paralleling the contributions of historians, scientists and novelists to film production.

It is very plausible to conceive of a trek of more athletes to the screen. Surely there are any number of robust sons of the dirt track who would not lose in glory were they to transfer their exploits to vaster audiences through the medium of the camera and projection room.

The screen would be the great benefactor by the addition of more specimens of physical perfection of the Charlie Paddock brand.

Wherein lies the possibilities of a new outdoor era in movie making—a trend in production that will render the romances, tragedies and laughs of life against the virile background of athletics and sportsmanship.

Paddock by his enthusiasm in film work seems to be making a most admirable start in that direction and with such success that the screen may even overshadow his achievements on the cinder path.

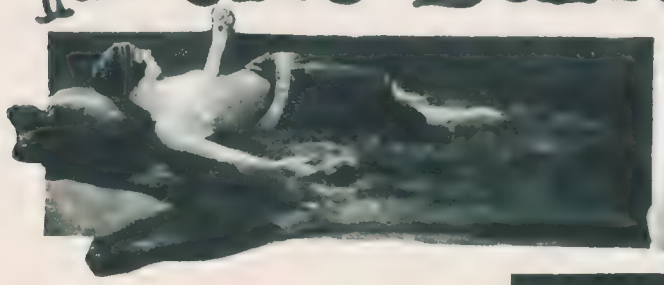
Who can tell but within a year from now Charlie will be well on his way to screen fame and then Bebe might plan on retiring from the silversheet to a life of domesticity.

Film fans throughout the country are eagerly waiting to see whether Bebe can keep her promise of waiting a year before marrying Charlie.

Painting Replaces Stockings

Hosiery manufacturers were given a scare by the recent fad of Hollywood film stars — that of disporting themselves without stockings. But while the stocking industry frothes, the movie colony tittered as its feminine members drew thin dark lines on the back of each leg to denote the seam of a silk stocking. The stars gave the vogue a great reception. Rita Carewe, charming daughter of the producer, with a red line to go with her red sport set, Billie Dove with a blue pencil stripe and Marie Prevost with her favorite gray attested to its popularity.

In the Land of



Admirers of Alma Bennett need not become alarmed at seeing their idol draped over a lion skin, inhaling the sweet perfume of a rose, for she is merely enacting another one of those siren roles.

Goodness Gracious! Five hundred pounds and not English money. Anyone knows that Babe London doesn't weigh that, even though she burst into films largely by her ability to substitute gracefully for stupendous studio sets.

What a charming maiden with so much crust! Yes, it is none other than Marion Nixon plumbing a replica of the traditional Jack Horner pie.

Make Believe

When Alberta Vaughn became frightened at the inflated water waif, Donald Keith attempted to come to her rescue with a bat while the senseless sea lion wanted to play ball.

A mount is a mount to Louise Fazenda as long as one is comfortably mounted. Horse laughs are not essential.

June Marlowe requires a six shooter to start this new straight eight of hers. Be careful June, that you do not drive into any sand holes.

What could be sweeter than this delightful glimpse of Thelma Hill from out Hollywood way? Just to be trifle different from the other beautious beach babies, Thelma donned a Mexican sombrero and a shawl for the above sitting.

A British Peeress Takes To Slapstick

From the English stage to Yankee filmland comes Beatrice Lillie. Nor has she left behind any of those rare subtleties that made her the sensational star of "Charlot's Revue."

MOVIELAND welcomes a peeress. Beatrice Lillie is providing the world of motion pictures with one of its many sensations. A comet of the comedies—she has deserted the London stage to dispense her precious humor via the motion picture camera.

At home, Lady Peel, wife of Sir Robert Peel, British peer, the famous actress has not allowed the dictates of society to interrupt a colorful career in the theater. As Beatrice Lillie, she proved a sensation in London music hall circles, transferring her triumphs in *Charlot's Revue* to an admiring New York.

Now Beatrice Lillie is making her screen bow in *Exit Smiling*, the hilarious tale of life with a traveling "rep show."

Exit Smiling, a hilarious romance of "tank town drama," bears an undertone of poignant drama of human souls, a romance wonderfully sweet, a touching sacrifice, and then more laughs again.

You laugh at Beatrice Lillie, but you can't help sympathizing with her in her funny, ardent, but hopeless loves.

Beatrice Lillie is comical because she is clever—every little movement conveys a meaning of significance, and her subtle tricks create laughs as if by magic.

Exit Smiling marks the screen debut of one of the most interesting women in Europe. While at the height of her career, she married Sir Robert Peel, son of the celebrated English statesman. Between stage engagements she holds a high place in London society.

Coming to America as the star of *Charlot's Revue*, Beatrice Lillie was signed by Metro-Goldwyn-Mayer after a sensational run in New York. Jack Pickford was given the role opposite her in her first picture comedy.

England—and America, too—are watching with interest the progress on the screen of the girl who delighted two nations with her rare subtleties, in the music halls, and on the stage.

Dan Cupid's Bulletin Board

(*Continued from page 53*)

German opera singer, brought to light a childhood romance of the two which started some years ago in Germany, where Mr. Stein and Miss Kuntze lived in their school days. Before leaving their native land Miss Kuntze was an opera singer of some note and Mr. Stein a very successful director. Before their separation, it is said the couple agreed to marry as soon as things were settled for the director in his new field, America. Mr. Stein's most recent film is *My Official Wife* which was finished late in 1925. But he didn't write the story, and there's no connection whatsoever between the romance and the title of the film.

* * * *

Lloyd Hughes, the popular First National star, is still telling everybody along film row about his wonderful son—one of the newer arrivals in Cinemaville. And, by the way, we almost forgot to tell you that the child's mother, Gloria Hope Hughes, is a former star of the screen. This may mean that we have a male star for years to come—providing Dad and Mama Hughes suggest a career before the camera, for their offspring.

* * * *

"That Little Bird" (you know which one I mean) has brought in a nifty little rumor which may or may not have any authenticity. But, anyway, we pass it on as it was told to us. It seems that a certain noted actor is supposed to have denied rumors that there was trouble in the family of one of his daughters, a screen star. That's another story.

* * * *

The entire film world is very much pleased with the marriage of May Allison, the favorite of millions, and James R. Quirk, the editor of a prominent moving picture magazine. After being rather unsuccessful in his first marriage, Mr. Quirk seems to have found his ideal in the beautiful cinema luminary, who had previously been married twice, this being her third matrimonial venture. On December 1, 1919, she had married Col. William Stephenson, wealthy mining man of California, which ended when she charged cruelty. She then married Robert Ellis Reel, movie actor director, on Thanksgiving Day in 1921. This was her famous kissless marriage. It lasted until 1923 when she again sued for divorce, and until late last year she remained single. May their marriage be successful.

* * * *

One of the happiest reunions that we have heard of for a long, long time, was when Cissy Fitzgerald of screen fame met her daughter, Cissy the second, after a separation of thirteen years, during which time the girl had been finishing her schooling in England. Cissy the second, as we shall call her, bears a marked resemblance of her mother when she was at the same age. And from what I have heard, Cissy hopes to follow somewhere in her mother's footsteps in a film career.

* * * *

Will the lure of the footlights be strong enough to draw the former Lee Kent, now Mrs. Glen Morrey, away from a domestic life? The titian haired musical comedy favorite, an internationally known artist as far as revues go, who married the popular West Coast theatrical manager, may find that her friends before the footlight will demand her return—if hubby will agree to such an idea.

* * * *

Reports have come to me that Audrey Munson, the former Broadway favorite and filmland beauty, noted for her perfect figure and unusual talents, is now living a life of solitude in her little home in Mexico. Once the toast of the entire world, her millionaire suitors were numerous. She is now reported to be merely "existing" in her inconspicuous little southern dwelling. Why she is doing this I can't say, but her many friends miss her.

* * * *

We have heard of stolen hearts in the land of motion pictures, but never before have we heard of a movie actress stealing other things until recently, when a certain actress being held by police for prowling, peeking into windows and what have you. Her name isn't very well known though, so reformers won't have to start any immediate steps to clean up the movies.

* * * *

The foreign portion of the Hollywood film colony has been augmented by the addition of a very well known young German couple, two of the most popular of the younger members of the film folk of their native land. The young people, Maria Korda and her

(*Continued on page 96*)

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Latest Gossip From Paris

(*Continued from page* 41)

ing in Paris now and make Montmartre and the big mixed cafes disagreeable by their blatancy.

Apparently their mission in life is to drink quantities of hard liquor, talk scandal and "dirt," and be sued by dressmakers.

I happen to know that their escapades are seriously alarming the French police. There have been too many cases of drunken American women creating scenes in restaurants, faking suicide, and so forth. The American colony is up in arms, and strong mutterings are heard.

So if New York ship-news reporters one day find a crowd of painted and dishevelled hussies debarking from the steerage with strict instructions to give France a wide berth hereafter, I for one shall not be surprised.

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H. L. Wood, a clerk, made more than $700 "on the side" before he had completed his course and also won $125 in prizes. Harry William Lord writes that he has more than doubled his salary as a result of studying this I. C. S. course in spare time. William Whitman, a former wagon builder, now has a sign painting business of his own and is earning *nearly three times* as much as he did before enrolling with the International Correspondence Schools.

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BUCHOWETSKI is to direct Mae Murray in her new picture. Which calls to mind that he came to Hollywood a few years ago with a fan-fare of publicity, but has not done anything that our own directors could not do. One is moved to hope that soon the importation of foreign directors will cease. No matter how good they are abroad the pictures they make here never come up to their foreign effort. Dupont, the director of the German picture, *Variety*, made *Love Me and the World is Mine* here, and his American made picture suffers in comparison. There are some new tricks in exposure, but the deft, unusual touches found in *Variety* are lacking. Germans are allowed more scope abroad than here where there is too much "executive interference," and too, they are subject to "supervisors." Irving Cobb at a dinner recently explained that he discovered the "supervisor" in Hollywood. "The supervisor," said Cobb, "like the goldfish, has the faculty of being able to roam around and around in circles, with its eyes wide open and yet remains fast asleep."

* * *

If Rudolph Valentino is to have a successor on the screen, it will have to be some one other than Walter Woolf, star of *Countess Maritza*, whom Joseph Shenck, picture magnate, has been trying to lure by attractive contracts into the late sheik's toga. Desire of a vocal career is Woolf's only objection to entering the silent drama.

Laura La Plante Marries Her Director

(*Continued from page 33*)

of Seiter would eventually marry this same director in real life.

And no one ever thought that the cool, calculating Seiter, who had innumerable methods for heroes to win heroines, would succumb to his own tactics of pleasing film fans.

Yet that is just what has happened. And apparently not even their intimate acquaintances were aware of the romance until shortly before the engagement was announced.

Rumors have it that the Seiter-La Plante courtship extended over a period of two years. It started during Mr. Seiter's filming of *The Dangerous Innocence* two years ago in which Laura was featured. And it got well under way during his making of *Skinner's Dress Suit* in which Miss La Plante played opposite Reginald Denny.

However, the moment Hollywood learned of the affair, it prepared for the occasion by arranging showers and stag parties for Miss La Plante and Seiter respectively.

Among the film notables who attended a shower at the home of Helen Ferguson in honor of Laura La Plante's marriage to William Seiter, were Carmel Myers, Mrs. Harry Carey, Claire Windsor, Vivian and Rosita Duncan, Doris Dean, May McAvoy, Billy Dove, Mildred Davis Lloyd, Dorothy Phillips, Ruth Roland, Kathleen Clifford, Lillian Rich, Gertrude Olmstead, Patsy Ruth Miller, Bessie Love, Mrs. Tom Mix, Mrs. Monte Blue, Mrs. Reginald Denny, Mrs. Frank Lloyd, Mrs. Jack Ford, Ruth Collier, Virginia Fox, Catherine Brodine, Grace Kingsley, Grace Gordon, Helen Klump, Dorothy Manners and Helen Ferguson.

The couple were married at the Wilshire Boulevard Congregational Church of Los Angeles, California.

After a brief honeymoon at Del Monte, the pair returned to the Universal studios where Mrs. Seiter began work on *The Cat and the Canary*.

Brides Will Be Brides is a forthcoming film in which Laura La Plante will be directed by her husband, who, when asked about the production, smilingly said, "It probably will be my last opportunity to tell Laura what to do."

The couple intend to take an extended trip to Japan soon.

Reeling Down Broadway

(*Continued from page 73*)

with Greta Garbo he was fancy free until assigned to a new production—so Broadway seemed the next best thing. His rumored engagement to Greta Garbo is still hanging fire—but burning very strongly, as it were!

Bardleys, the Magnificent has been a tremendous success at its capital showing in New York, and some critics have even stated that Gilbert was more perfect at the Fairbank's type of stuff than even Doug himself. His own magnetic personality stamped the picture at all times but the influence of Valentino and Fairbanks was undeniably present.

It is said that his love scenes with Greta Garbo in *Flesh and the Devil* are the most daring ever recorded before a motion picture camera. In showing this picture in its present state theatre owners would have to install asbestos curtains—but there will be no need of that for the Gods of the scissors, or in other words our friends, the censors, will be sure to cut out all the canned heat!

* * *

MONTY BANKS, the clever little Italian comedian, sailed for Italy via New York this week, to bury his mother, who died before he could reach her sick bedside. Monty carried the sympathy of the whole movie colony with him—and here's hoping that he will soon be back with that radiant smile as sunny as his Italian skies.

* * *

NEIL HAMILTON is another recent arrival. He is the newest of the "Film Farmers" for Paramount has just "farmed" him out to Fox films for the second time. Having completed an important role in *Mother Machree* with Belle Bennett he is now in New York playing opposite Lois Moran in Fox's version of David Belasco's famous play *The Music Master* in which Alec Francis has the title role.

LOUIS B. MAYER, vice president of Metro-Goldwyn-Mayer studios, has announced plans for the construction of a thirteen-story hotel in Hollywood at a cost of one million dollars. Harry Rapf, chief director of the Metro organization, is associated with Mayer in the deal.

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Gilda Gray Does Her Daily Dozen

(*Continued from page 23*)

dances and sports which tended to offer them the same kind of muscular tension as those of the animals which haunted the outskirts of their villages.

Perhaps that accounts for Gilda Gray's moonbeam dance in *Aloma of the South Seas* being considered the most graceful of tropic dances ever filmed as it not only represents a most striking series of rhythmic motion but emanates the native characteristics as well. Gilda Gray gives credit to her primitive way of exercising for her ability to interpret the lithe, graceful movements of the semi-savage.

Following are a series of ten exercises adopted by Gilda Gray which if performed properly will aid anyone practising them in becoming graceful and physically fit:

1. Stand erect, heels together—toes pointing outward. Bend back slowly, inhaling, hands on hips. Exhale slowly to original position. Repeat ten times.

2. From an erect position, thrust hands backward as far as they will go, raise left foot slowly, inhaling—then exhale to position. Repeat ten times, alternating from right to left foot.

3. Stand erect, heels together. Slowly bend first to the left side, then to the right, reaching as near the floor as possible. Repeat ten times. This is a great help in reducing the waistline.

4. Stand erect, then pivot on one foot, thrusting the other sidewise. Twist body to the left, arms outstretched trying to reach floor. By the time you do this exercise a dozen times you will have learned the fundamentals of native dancing.

5. From an erect position try this time-worn but very efficient exercise of bending over and without bending the knees, reaching the floor. It looks easy—but it takes practice to make perfect.

6. Ornamental as well as useful. Gilda Gray demonstrates an exercise that is rather novel but accomplishes startling effects on one's figure. Bend forward with head almost horizontal with the waist. Thrust hands backward, raising left leg in backward position. Repeat ten times, changing from one leg to the other.

7. Try this on your piano. Lie on floor,

face downward. Lift body slowly on hands.

8. Gilda says this is easy. Lie on floor, face upward, and slowly lift body as illustrated. Excellent for expanding the chest and for reducing the diaphragm.

9. Lie flat. With hands behind back, grasp toes and lift chest from floor several times. We'll bet you won't stick to this one long!

10. Gilda Gray in a playful attitude. Lie on the floor, lift body to position indicated, raise foot to vertical position shown and back again. Try this ten times.

American Flappers *vs.* European Vamps

(*Continued from page* 18)

Celebrity, *It's the Old Army Game*, and *Love 'em and Leave 'em*.

Foreign film vamps might well consider this nineteen-year-old Wichita, Kansas girl as a formidable rival for American film honors.

It goes without saying that competition between the European vamps and American flappers for favor in the hearts of native movie followers is at its height.

With new faces from abroad and Clara Bow, Louise Brooks, Vera Reynolds and their screen sisters becoming more popular than ever, it will be most interesting to observe which way the fancy of the American public will turn.

Bebe Daniels is going to mount a race horse. She will be starred in "Mlle. Jockey," adapted from the successful French stage play.

* * *

Lya De Putti is in Hollywood for a long stay. The European star of "Variety," has been signed for a series of engagements on the West coast.

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So This Is Hollywood

(*Continued from page 27*)

girl for leading lady. Al Nathan was about to send to Los Angeles for a girl that would approximate the type—there being none such among the girls who went on location with the company—when Francis Corby suddenly espied Delphine Doray cavorting on the beach with a group of her girl friends. Delphine was in a bathing suit, having come in from a practice swim along the Island.

Corby approached her, introduced himself, explained the situation, and urged Delphine to appear in the picture. Which Delphine declined to do with thanks. However, Al Nathan himself came over and urged her to work in the picture, finally winning her over; with the result that Delphine is now quite enthusiastic about her motion picture career and is the first one on the set every morning.

* * *

TALK about hot kisses in a picture—and they are talking about the kissing incident that occurred at the First National Studio recently—Billie Dove and Lloyd Hughes certainly deserve the crocheted lip stick for their joint osculatory energies.

They were making *Three in Love*, which Millard Webb directed. Being a very meticulous director Webb told Miss Dove and Lloyd Hughes to rehearse a kissing scene while he was having the set prepared for it. So Miss Dove and Lloyd went off to a quiet corner of the stage and, under the direction of one of Webb's assistants, rehearsed the kissing scene for fully twenty minutes. When the director called them to his set Miss Dove was so exhausted from her osculatory exertions that she fainted as she was about to get into position for the scene before the camera.

* * *

CHARLES R. ROGERS, who has developed in Ken Maynard an outstanding Western star, is now grooming his latest find, Kathleen Collins, for ranking honors in a series of pictures which he is about to project. He recently signed Miss Collins to a long term contract and she has been appearing as Ken Maynard's leading lady. As such she has appeared in *The Un-*

known Cavalier and in *Senor Daredevil.* At present she is appearing with Maynard in *Somewhere South of Sonora,* which Al Rogell is directing.

It is perhaps interesting to note that, after winning a beauty contest in her home town, San Antonio, Texas, in 1923, Miss Collins accepted an offer made to her by the late Thomas H. Ince. She appeared in several Ince productions then decided to give up a screen career and returned to San Antonio. But the lure of the Kliegs proved too much for her. After a year back home she returned to Hollywood. Presently she was working in Hal Roach pictures. Then Charles R. Rogers saw her. After a few tests Rogers became satisfied that she was just the girl he was seeking, so he signed her up. Rogers is very enterprising. Thus Miss Collins' prospects are very bright.

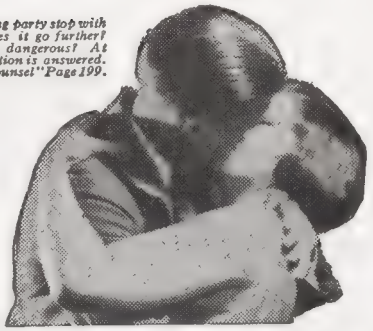
* * *

MILTON SILLS, who was an instructor in mathematics at one of the colleges in the Middle West before he became famous in pictures and who is appearing in *The Silent Lover* at present, which picture George Archainbaud is directing for First National, is keeping his mathematical faculties sharpened these days through a suggestion made by Alma Bennett who is supporting him in the picture. Miss Bennett suggested to Sills that he might compute the daily film footage of the picture through observing the number of revolutions made by the camera man as he grinds the camera. The footage is registered in the camera. Sills is allowed twenty per cent discount in his daily computations either way. Thus far his observations have been so keen that he has never been more than ten per cent off in his figuring.

* * *

VIOLA DANA is enacting the role of an Oriental dancer in Milton Sills' latest picture, *The Silent Lover.* Recently in a scene where she was supposed to do some very intricate whirlwind steps that were, presumably, beyond her Terpsichorean ken, a double was called in for the purpose. However, Miss Dana, who is extremely clever in the art of make-up, spirited the double away, made her face up exactly like the double's (the scene was to be taken in long shots) and

(*Continued on page* 93)



Does a petting party stop with a kiss or does it go further? Is spooning dangerous? At last the question is answered. See "Safe Counsel" Page 199.

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Luxury Mad, and many more true stories.

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So This Is Hollywood

(*Continued from page* 91)

actually went on the set and did the difficult dance without anybody really knowing it was herself that was doing it.

* * *

DESPITE the fact that he's a comedian, the tragic vein in Harry Langdon is so pronounced that he makes everybody on the set forget he's noted for his comic antics and occasionally even evokes tears in his players by his tragic mien.

In his latest picture, *Long Pants*, which Frank Capra is directing and in which he is being supported by Priscilla Bonner, he recently went through a tender love scene so touchingly that Priscilla cried until her eyes grew too red for her to continue before the camera. She had to go to her dressing room and take an hour's nap before she succeeded in clearing her tear-reddened eyes.

* * *

CLARA BOW and Antonio Moreno are certainly having a heck of a warm time of it going through their warm paces in *It*, the latest Elinor Glyn opus, which is supposed to have something to do with the flesh in its relation to love. Clarence Badger is directing the picture, which Famous Players-Lasky is producing. And thus far they have only kissed, Miss Bow and Moreno, in sixteen scenes.

A Girl With Two Careers

(*Continued from page* 45)

of some day becoming a successful songwriter. These are her initial steps in the accomplishment of this dream.

Two careers loom before this talented little lady now, and she longs to make a success of both. She wants to continue writing her music and lyrics, and she wants to be one of the best motion picture stars in Hollywood.

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Broadway Butterflies Flit to Films

(*Continued from page* 37)

comedy young women as Dorothy Mackaill, Louise Brooks, Corinne Griffith, Contance Binney, Margaret Landis, or Greta Nissen who would win everyone at their former occupations of dancers or musical comedy stars if they would return to the stage. Our concern is with the favorites of former days who have found the pictures a lucrative field and who bring to it a wealth of experience that shows itself at once in their sure and pleasing technique.

Alice Terry was a player in musical shows before she became a leading woman for her husband, Rex Ingram, the director. Ruth Roland and Ruth Stonehouse were professional dancers. So was Blanche Sweet, who was a member of the Gertrude Hoffman company. Billie Rhodes, now retired, was a soubrette in "Babes in Toyland," and Billie Dove came out of the "Follies." Ann Pennington has transferred her dances from the George White "Scandals" to several pictures in at least one of which she was starred. And Elsie Ferguson, who has adorned several photoplays, began her career as a chorus girl.

Among the stars favored by picture directors in Hollywood are dozens of women who have had experience in musical shows and who have learned how to act. And many a show girl of musical comedy in New York earns money by working in the pictures at the Long Island, Brooklyn or Fort Lee studios during the day. One of the best known character women in the films is Claire McDowell, who played on the legitimate stage with Faversham, and in musical shows with Marie Dressler before Hollywood lured her from the stage.

May Robson, who starred for years in "The Rejuvenation of Aunt Mary," and other comedies in every one-night stand in the country, recently made her debut in pictures and she intends to stay in them.

Where will be the Marilynn Millers, the Mary Hays, the Ada Maes, the Marie Saxons, the Esther Muirs, the Mary Eatons, the Hilda Fergusons, the Diana Gordons, the stars and the favorite show girls of the Broadway stages twenty years from now?

Unless they've retired we're willing to make a prediction they'll be in pictures, no longer as flappers, but pleasing another public.

Fortune has a way of taking care of the Broadway Butterflies.

Dan Cupid's Bulletin Board

(*Continued from page* 84)

husband, Alexander Korda, have been as successful in their married life as they have in their screen work, and that is saying something for Alexander has directed some of the best of the foreign films. In 1920, Korda, through his unusual work in *The Sunken World*, won the International film medal, a fine tribute to his skill. Other of his triumphs that have attracted attention are *The Prince and the Pauper* and *A Modern Dubarry*. Mrs. Korda created a sensation by her work in *The Last Days of Pompeii*.

* * * *

Now that Valentine's Day has come and gone, the film colony is astir with rumors linking certain of the prominent young film stars and a few of the older ones. You know how stories are apt to start when two romantic young Americans exchange Valentines. Well, film land is no different. Maybe next month we'll have some real news for you.

The famous home of Alla Nazimova in Hollywood is undergoing a transformation that will make it a pretentious hostelry. Besides the main structure, the estate boasts of 25 villas which will be made into living quarters.

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MISCELLANEOUS

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Frank Griffin is one author fortunate enough to produce the picture story he created. Well known as a producer, Griffin is managing every phase of work on *Bayo-Nuts*, his war comedy written especially for the screen.

A comedy platform for Colleen Moore has been decided upon by John McCormick, producer of her pictures, who has announced a series of releases for the film star in the months to come. *Naughty But Nice*, and *Oh, What a Life*, will complete the present season's group for Miss Moore, while plans are being made for the series to follow.

"The comedy rule for Miss Moore has been broken twice in the three years she has been under contract to First National," McCormick is quoted as saying. "The first break was made for the purpose of filming *So Big* and the second for *Twinkletoes*."

Virginia Valli is the latest film girl to win a role opposite Adolphe Menjou, appearing in the Paramount vehicle, *Evening Clothes*.

George Melford, motion picture director, must appear in court and explain why he has allowed his first wife's alimony to lapse in the amount of $4,600. Perhaps it may be accounted for in worry over his own income which has grossed, according to the attorney for the plaintiff, Mrs. Louis Leroy Knauff, approximately $60,000.

LARRY TRIMBLE, who trained Strongheart, the police dog of picture fame, now has a horse that he is training for the movies. He tells me that the horse can do everything that Strongheart ever did. If that is true he certainly ought to be a wow.

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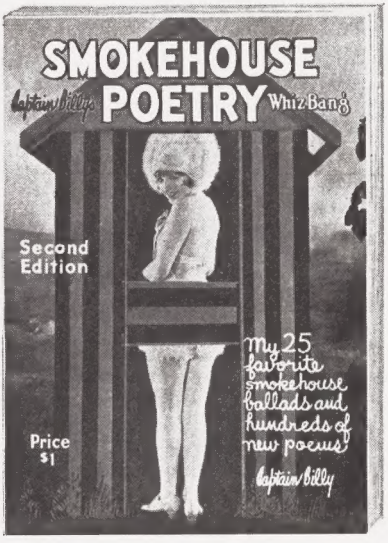

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